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# ART DIGEST

*Combined with THE ARGUS of San Francisco*

THE NEWS-MAGAZINE OF ART

*"Robert Henri,"*

*Etching by John Sloan from  
a Drawing he made in 1906.*

*See article on page 8.*

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Associate Editor	HELEN BOSWELL LUYBER
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### What They Say

"A SOUR BATCH OF DOUGH"—

"The modern painters seem to have a recipe which  
makes art into a sour batch of dough, its ingredients,  
being quite injurious, unless taken with a ton of  
salt."

"There are too many sordid things to cope with  
in every day life, and entering an art gallery one  
would like to see portrayed on canvas a picture that  
says it with flowers instead of brick bats. Nature  
has given the artists a wealth of material to chose  
from, so, why picture this world as if a cyclone  
had struck it? Is it art, when it almost wrecks  
the optic nerve?"

"It is becoming a difficult task to define art  
in these modern times. How often we have heard  
people say, 'We don't know anything about art, but  
we know what we like.' A good work of art needs  
no analysis, one might truthfully say that 'Art is  
the choicest expression of the real.' An artist will  
find it difficult to tell the truth, the whole truth  
and nothing but the truth on canvas."—J. Eliot  
Ensueking, Montclair, N. J.

"TO HELL WITH IT!"—

"All this modernism must be for some purpose,  
and I pass it up. But I have to remember the story  
of Mike Mulligan, who dropped a \$5 gold piece  
in the contribution box on a Sunday, thinking it

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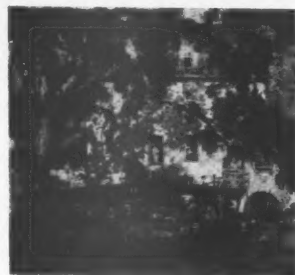
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was only a quarter. He tried to get it back from Father Kelly but failed, and consoled himself by saying, 'Well, it was all for the love of God—to Hell with it!' So I say, 'This modern movement is all for the love of art—to Hell with it!'—*Grant Wright, Designer and Illustrator, New York.*

"WORDS, WORDS, WORDS!"—

"I thought you might like this for your columns, apropos the controversy over modern art:

"Client—My shop is done in the ultra-modern. I don't like the freakish or extreme, you know."

"Decorator (aside)—Words, words, idle words! I don't know what they mean."—*Alja H. Gwyer, Boston.*

### THE PUBLIC AND ART—

"I am looking at the cover of THE ART DIGEST of Feb. 15, 1931, the representation in the reproduction of 'Adoration of the Child,' by Filippino Lippi, recently purchased by the Toledo Museum, which was brought to Paris from Italy, 1851. I am also looking at a reproduction in colors of 'Virgin Adoration,' made by the Medici Association of America, from a painting by Filippino Lippi, which is in the Uffizi gallery in Italy. The Virgin in attitude and face is substantially the same in both paintings. The Infant is nude in both paintings.

"I loaned the color print with other color prints to four grade schools. I discovered at length that the Lippi print had not been put on exhibition. At last I mistrusted that the nude Infant was not understood. I said to the teacher that art was expected to explain itself without words, but, quite generally people were so accustomed to explanations about things, that art was close in with the cattle show, and needed some explanation. That the artist Lippi had pictured a sinless birth. That clothing was the first confession of sin, and that the first self consciousness called for clothing. If the artist had draped the Infant, his representation would have contradicted itself; that the painting would have said that it was a sinful birth. I said that I have no objections to a priest wearing a variety of colored vestments and aprons, though it suggests that he considers himself a sinner and repentant.

"Some forty years ago a plain print was very popular which represented a colored boy that had drawn an outline of a goose on his slate, and had written under the drawing: 'This is a Guse.' That print was the sharpest edged sarcasm which the unappreciative art public has ever received, and, of course, the public does not know it. The unappreciative public wants 'This is a Guse' written under each painting. It believes that art is something to be looked at, with nothing to be learned from it. People do not buy art. Art goes to the museum. It is more of an appreciation of money than of art. Art is not incorporated into the ideals of the individual beholder. Art is something far outside the looker on. It is foreign to all except the artist, and he might as well starve. "People who talk and write, have the monopoly of what the other fellow should think and think about. The talker can put as many contradictory pictures into his discourse as he pleases.

"Art magazines are not popular, because they describe the technique of art to other artists. They should write: 'This is a Guse' about art, so that the gazer may get the story of the painter from words: he will not study the picture to get the story.

"This demand for words probably came from the fact that the Europeans north of Italy had no printing or writing until nearly the time of the Renaissance art. It has been a slow procedure to learn to read, and now, in college time, the student wants someone to tell him something."—*Charles A. Love, Aurora, Ill.*

### Art of the Machine

The committee on crafts of the annual exhibition of the Architectural League, to be held in April at Grand Central Palace, New York, has made a revolutionary ruling. It has decided that machine-made articles in the realm of the decorative arts are to be admitted.

The committee making the decision is composed of H. W. Rambusch, chairman; G. Owen Bonawit, Walter W. Kantack, Horace Moran, Winold Reiss, Eugene Schoen, Joseph Urban and Giles Whiting.

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A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

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Volume V

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Number 12

## No Cash in Modernism, Independents Turn to Conservative Art



"Susanna in the Sun," John Sloan.



"The Noose," by Eitaro Ishigaki.



"At the Burlesque," Beulah Stevenson.

Conservatism has crept into the annual exhibition of the Society of Independent Artists, on view at the Grand Central Palace, New York, until March 29. Almost every critic of the show brings out the point that, in comparison with other years, the fifteenth annual is "tame and sensible"—a classification which may not sit so well with some of the unconventional creators of the more than 1,200 works which constitute the showing. However, those who expect to see the bizarre in art need not stay away; here and there on the crowded walls may be seen works which live up to the expectations of the public. The "star" reporters, as usual, made a field day out of it for the display of their cleverness.

Since the Sunday art pages gave the exhibition but scant notice, THE ART DIGEST takes its "compendium of opinion" from the daily editions. From the New York *Herald Tribune* comes, perhaps, the best: "This exhibition, generally regarded as the last refuge of the unconventional in art, is menaced this year by

an unusually large number of paintings which are downright conservative. There are paintings which would not bring the blush of bewilderment to the cheeks of even Mr. Currier or Mr. Ives; watercolors which might well adorn the calendars of the East Aurora Nut and Bolt Company, Inc.

"Mr. A. S. Baylinson, secretary of the society, warmly denied any such tendency. 'The exhibition,' he declared, 'has never been more radical.' But one of the artists darkly admitted it. 'It's because of the business depression,' he said. 'A lot of the boys, up against it, have had to do commercial work on the side. And there's not much cash in cubism.'"

From the less traditional canvases the *Herald Tribune* singled out "a fairly conventional landscape, with a fairly contented cow. But there is a trick in it. The cow is on fire, blazing merrily. It gives the picture a neat original touch. Then there is the painting of Mona Lisa, vaguely resembling the great original, but with a catch in it—Mona Lisa is in the nude.

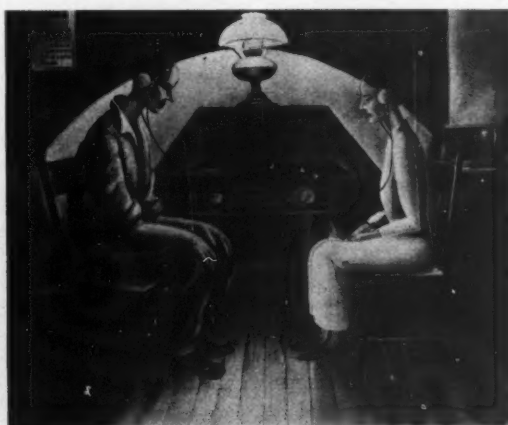
... The majority of the nudes are recumbent, and this too, it is said, is a result of the business depression. 'Models who stand up,' explained one artist, 'or who will hold a difficult pose, cost more than the inexperienced ones who just lie down and loaf.'"

Numerous satires on political and economic conditions are present. The New York *Times* called attention to a canvas labeled "Three (dis) Graces," which depicts a reformer, a politician and an appleseller. This year's "clou" appears to be a huge canvas painted by ten members of the John Reed Club, satirizing President Hoover, who is depicted driving a donkey-drawn cart labeled, "U. S. A.," containing a load of fish—the fish representing the American public. The club has put a prohibitive price of \$50,000 on the work "to prevent the wicked capitalists from buying and destroying it, thus preventing the artists from sending it to Russia."

In this barrage of facile wit there is naturally little said of the serious and worth while



"Southern Louisiana Trapper,"  
by Douglas Brown.



"Listening to Dr. Cadman," by Fred Gardner.



"Golden Eagle." Wrought in copper, by  
Robert Foster.

works in the exhibition. These will have to be reviewed, by the gallery frequenter himself.

The main value of the Independent show is (A) that it enables the art dealer to search for the needle of genius in a haystack of rubbish (many well known artists got their chance that way), and (B) that it enables a score or so of private connoisseurs to do exactly the same thing. And this is what makes the Society of Independent Artists persist perennially.

### Britain's "Golden Age"

The richness of the Georgian period in the realm of the decorative arts is the theme of a great loan exhibition Sir Philip Sassoon has staged in his London home for the benefit of the Royal Northern Hospital. From the accession of George I in 1714 to the death of George IV in 1830 represents a period of little more than a century, but a period which is often called the Golden Age of the British school. It is the period of Hogarth, Raeburn, Gainsborough, Romney, Lawrence, Hoppner, Turner, Constable, Bonnington, Wedgwood, Chippendale, Sheraton, and Hepplewhite.

Having so fertile a store to draw from Sir Philip made no attempt to form an exhaustive exhibition, preferring to concentrate on the famous cabinet makers, the potters and the great portrait painters. Gainsborough, according to the English writers, makes the most distinguished showing with fifteen pictures. Reynolds is represented by ten works, Lawrence by seven, Hoppner by four, and Romney and Raeburn by one each.

### Los Angeles Wins

The American Institute of Architects announces that a gold medal, designed by Gutzon Borglum, the gift of Mrs. William Brown Meloney of New York, will be presented to Reginald D. Johnson, architect, of Los Angeles, for his design for the best one-story home built in America in 1929. This house is a bungalow on the estate of William R. Dickinson, Santa Barbara, Cal.

The prize winning house is of a type that easily lends itself to a wide geographical application. It is described as "extremely simple in character, charming in detail, and an excellent piece of design in harmony with a most fortunate setting."

Honorable mention in this class went to H. Roy Kelley, Roland E. Coate, and Donald D. McMurray, all of Los Angeles.

### An Aristocratic "Family"

A painting of the "Holy Family" by Benvenuto Garofalo (1481-1559), one of the chief Renaissance painters of the school of Ferrara, has been acquired by the Detroit Institute of Arts, through the generosity of the Founders' Society. The painting, which has the lustrous and subtle colors of the Ferrarese school, shows the figures of the Virgin and Child, St. Joseph and St. Anne, represented as finely formed, aristocratic people, seated before a Roman porch, behind which stretches hills and sea.

### America's First Great Jew

President Hoover is backing a movement for a memorial to be erected to Haym Salomon, Jewish patriot, who helped finance the American Revolution. A campaign to raise \$150,000 to defray the cost of the monument is being carried on throughout the country. The cornerstone of the statue, which will occupy a site at 66th St. and Broadway, New York, will be laid July 4, next. Anton Schaef will be the sculptor.

## Elihu Root's Son Buys Lucioni Landscape



"Vermont Landscape," by Luigi Lucioni.

Edward W. Root, son of Elihu Root, has just acquired Luigi Lucioni's "Vermont Landscape," reproduced above. Mr. Root intends to add it to his collection of important American paintings at Hamilton College, Clinton, N. Y. The purchase was made through the Ferargil Galleries of New York, which for sev-

eral seasons have been presenting Lucioni's art to the public. Although not yet thirty years of age, Lucioni recently held his fourth successful one-man at these galleries—an exhibition which caused some of the New York critics to acclaim him one of America's outstanding younger artists.

## The Academy

THE ART DIGEST is not able, according to its custom, to reproduce in this issue all the prize winning exhibits at the 106th annual exhibition at the National Academy of Design, which opened March 15 after a varnishing day on March 14. In previous years the academy has awarded the prizes before the works were displayed, but this year, owing to the fact that no awards were made at the special Winter Exhibition, 1930, (devoted wholly to members), it became necessary to add the ten deferred prizes to the eight that were to be given at the annual, and the judges felt, since there were so many awards to be made, 18 in all, that it would be easier to select the works after they had been hung. So THE ART DIGEST will have to wait to present reproductions of the prize winners to the jury.

There are 351 exhibits in this show—278 paintings and 73 sculptures.

The jury of selection consisted of: Albert P. Lucas, chairman; Edward Dufner, secretary; Karl Anderson, Chester Beach, Frank Benson, Louis Betts, Charles Bittering, Anna Fisher, Daniel Garber, Edmund Greacen, Eugene Higgins, Howard L. Hildebrandt, Ernest L. Ipsen, Charles Keck, Leon Kroll, Leo Lentelli, F. Luis Mora, G. Glenn Newell, Robert Nisbet, Henry W. Parton, Arthur J. E. Powell, William S. Robinson, Ernest Roth, Frederick Roth, Henry B. Snell, and Guy Wiggins.

The hanging committee: Albert P. Lucas, Edward C. Volkert and James E. Fraser.

The jury of awards: Emil Carlsen, Charles S. Chapman, W. Granville-Smith, Albert L. Groll, and Hobart Nichols, painters; Robert Aitken, Isidore Konti and Adolph S. Weinman, sculptors.

### A West Virginia Museum

The *Museum News* says that Wheeling's new Mansion Museum, in Oglebay Park, devoted to art and history, will open on May 1.

## Oklahoma Did It!

A senator from the precise state of Oklahoma (neighbor of Kansas) killed the two bills which the artists of America asked of the last congress. He did it with wind, and the Great Plains triumphed. Albert T. Reid, chairman of the Legislative Committee of the American Artists Professional League, tells the readers of THE ART DIGEST about it:

"When the Vice President's gavel sounded the end of the 71st Congress, our two copyright bills died with it.

"One man, Senator Elmer Thomas of Oklahoma, is solely and wholly responsible to every artist, author, composer and designer in the country for the defeat of these bills designed to protect their work.

"After his filibustering oratorical effort lasting until a quarter after one in the morning, the wearied Senate took a recess until nine o'clock. When they reassembled, Senator Thomas still had the floor, and consumed the remaining three hours of the session, thereby deliberately sticking a knife in the copyright bills which were slated for passage and with plenty of votes to spare.

"These were among several important and needed measures which were on the final calendar, and Senator Thomas, piqued over the failure of oil legislation, determined that no other legislation should get by.

"Since the League's legislative chairman has labored hard and long assisting Senator Thomas's oil constituents, this stab comes unexpectedly to him.

"It means that a lot of our work must be done again, but we feel secure in saying that both measures will surely get through the next Congress. There will later be explanations of both bills and suggestions to our members and chapters to further and insure their passage at the next Congress."

## "—There Was Light"

What may turn out to be a revolutionary force in the field of art is to be presented the evening of March 23, when Thomas Wilfred will demonstrate his improved "self-playing" clavilux at the New School of Social Research, New York. Mr. Wilfred paints with light rays, using electric bulbs instead of paint and brush. It is his belief that before long his invention will enjoy in the American home a measure of the popularity of the radio.

Katherine S. Dreier, president of the Société Anonyme, under whose auspices the program will be given, explained the new form of the invention especially for *THE ART DIGEST*: "For years Mr. Wilfred has been giving recitals where he has played his great keyboard of light upon a screen, but it was not until his invention took the form of a clavilux for the home, which is played with records much as the gramophone is played, that other artists could take part.

"These records are painted on glass with durable color which is not affected by heat. They are placed on the revolving disc thus throwing the pattern of the record on the curved screen which gives it a depth and a three-dimensional illusion. A small keyboard permits variation in the playing. Should forms give special pleasure, the machine is so constructed that the image on the screen can be instantly arrested and held as long as desired."

"Mr. Wilfred was commissioned to decorate the ball room of the Hotel Sherman in Chicago. He clearly demonstrated the advantage of painting with light, for at a moment's notice the whole decoration of this room can be changed—giving a totally different effect and changing the entire atmosphere. Thus for lectures or recitals one switch will cause the walls to show Grecian columns, restrained, dignified, beautiful, lending just the atmosphere desired. Another switch and the columns disappear and in their place comes a tropical jungle, moonlight and palms—a delightful background for dances and balls."

### The Whole La Farge Family

La Farge is a name famous in American art. Three generations of the talented family, as represented by three sons, six grandsons and a daughter-in-law of the late John La Farge, are holding through March a group exhibition at the Wildenstein Galleries, New York. John La Farge himself is represented by seven oils and 25 water colors. Three walls are given to cartoons for mosaic decorations in Trinity College, Washington, by Bancel La Farge, a son, assisted by Thomas Sergeant La Farge, a grandson.

### Recognizing American Art

After featuring French artists for an indefinite period, the DeMotte Gallery, New York, has suddenly gone "American." Twenty modern works are now on view, having been arranged by Samuel M. Kootz. "An attempt," writes Mr. Kootz, "has been made in this exhibit to point the various directions now being assumed by our more important artists, and, though their several attitudes are sharply divergent, in each instance may be sensed an intelligent and sensitive preoccupation with wide ideas and individual inspirations."

### Callela of Finland Dead

Axel G. Callela, recognized as Finland's greatest contemporary painter and regarded as one of the most original artists of Northern Europe, died in Stockholm. He was best known for his authoritative interpretations of old Finnish epics.

## New York Sees a Less Meticulous Garber



"Old Ferry Road," by Daniel Garber.

Daniel Garber, decorative painter of trees, old Pennsylvania houses and abandoned quarries, which he mingles with the enchantment of season, is holding until March 28 a one-man show of his recent work at the Macbeth Gallery, New York. For many years he has been a member of the "Macbeth group," and this is the third exhibition he has held there. Always a disciple of sincerity—for he was first the pupil of Duveneck at the Cincinnati Art Academy and later of Eakins and J. Alden Weir at the Pennsylvania Academy—his earlier works had "a tendency to an all-inclusiveness that was disconcerting." Of late, according to the exhibition announcement, "he has grown away from this, working with greater freedom and treating of larger masses. This was the development hailed by the critics in his last

one-man show five years ago. In the intervening time he has continued his growth in this direction." Some of this change can be noted in "Old Ferry Road," herewith reproduced.

Garber is one of America's best loved art teachers, and he has divided his time for a score of years between his glen in the Delaware Valley, near New Hope, and the Pennsylvania Academy of Fine Arts. He is noted for his frankness, seeking either to develop his pupils or to discourage them. To enable the able ones to gain expression of their ideas, he has "hounded and coaxed them by turns, to gain a fundamental knowledge of drawing and painting; and he has insisted on them forming habits of observation, not to imitate a thing seen, but to train the eye to the eventual expression of that which the mind will choose to see."

### The Dead "Jack" Casey

A collection of figure and landscape paintings, colored crayon and charcoal drawings and pen and ink sketches, comprised the memorial exhibition of John Joseph Casey, affectionately known as "Jack" Casey, held at the East-West Gallery in his native San Francisco. After establishing himself as an artist in New York, in his youth, Casey went to Paris in 1909 where he soon gained recognition. But when the war came Casey marched with the Foreign Legion into the trenches for the defense of France. He was said to have possessed a charmed life, for in his three and a half years at the front he received only one flesh wound and four citations for bravery.

### Death of Dr. Miller

Dr. Leslie W. Miller, authority and pioneer in industrial art, is dead at the age of 82. He was principal of the School of Industrial Art in Philadelphia, lecturer at Swarthmore College and author of numerous works on art and industrial education.

### Persia in America

The Brooklyn Museum announces as its next major exhibition an assemblage of Persian art, showing its influence on the western world, opening on March 16. The exhibition was decided on in view of the success of the large Dutch East Indies Exhibition last season. Persia was chosen as a country which had created and developed many forms of art.

While the large exhibition of Persian treasures now going on in London was gathered together to show the finest Persia has produced, the Brooklyn Museum's exhibition will be organized to demonstrate Persian art from an ethnological and educational standpoint and to reveal its effect on western textiles, etc.

### 250,000 See Persian Show

The Persian exhibition at Burlington House, London, closed with a total attendance of 250,000—only about half of the total for the Italian show last year, which was held open three weeks longer because of its popularity. Indications are that next year's exhibition will be devoted to Spanish art.



# Metropolitan Shows Art of Henri, Leader of Independents



"Blind Singer," by Robert Henri.

Every stage of painting through which Robert Henri passed is represented at the great Memorial Exhibition being held at the Metropolitan Museum, New York. Consisting of 78 canvases, the show commences with the full length portraits of women painted in Paris in the late '90's and ends with the spontaneous portraits of children with which he interested himself during the last stages of his life.

Henri's struggle to find himself is shown in his earlier works, which now seem as if there were a film over the eyes of an artist whose brain and vision were later to conceive pictures of free color and vital image. His early portraits of beautiful women now appear to be as constrained as a pagan trying to enjoy an English tea, in contrast to the gypsy and American Indian subjects which fully reveal his grasp of color and character. And there is found in the benign and rugged portraits of Irish folk a marked kindness and understanding.

Of particular interest are the landscapes, since landscape was not Henri's chosen subject. Even though they partake more of experiment than of finality of expression, they are distinguished, and they reveal unmistakably the finer and spiritual part of Henri. Human beings played an important part in his life and his art. Death called him in those fruitful years in which he found his true self.

The introduction to the catalogue was written

by John Sloan, president of the Society of Independent Artists, who also contributed an etching for the cover from a drawing made in 1906. Sloan shared a studio with Henri in Philadelphia, from 1893 to 1895, after the latter's first trip to Europe, and was his close friend until his death in 1929. In an interview with a member of the staff of *THE ART DIGEST*, Sloan asserted that Henri was the real leader of the movement toward freedom and independence in the art of America. He said:

"Although Henri always held that art knew no nationality and that an artist claimed world citizenship, he was born in the United States and his work and outlook on life showed the characteristics of his American environment, even though he must have spent at least ten years of his life abroad.

"Henri, for the last twenty years of his life usually exhibited portraits of personalities, but this memorial presents to the public some of his earlier canvases of city streets and landscapes, and these represent a very important part of Henri's work which has had a profound influence on American art today."

Sloan, who is known as a painter and etcher of the life about him—of city streets and New Mexican landscapes—felt in his student days in the Pennsylvania Academy of Fine Arts the capacity of Henri as a teacher and critic, and a consistent advocate of freedom in art.

"Henri was a constant teacher," said Sloan. "He taught for over thirty years. His first teaching was in 1890 when he was instructor of art at the Philadelphia School of Design for Women. And it was Henri who, returning from Europe in 1893, volunteered to be critic of our small group, who resigned from the night school of the Pennsylvania Academy of Fine Arts and formed what we called 'The Charcoal Club' with forty-three members. Among them were William Glackens, F. R. Gruger, Vernon H. Bailey, J. Horace Rudy and Albert Adolph.

"It was Henri who was really the first instigator of what now is the Society of Independent Artists. The three floors of an empty building in 35th Street where a show was held in 1910 did not have the capacity to present the work of contemporary American artists that the present show has, but the no-jury idea was born there and Robert Henri was a director of the Society of Independent Artists for many years."

Asked if he felt that Henri was greater as a teacher than as a painter, he said: "How can I tell? Henri's work was too great to be 'in



"Teresa," by Robert Henri.

fashion' either before or after the modern movement. The future must decide.

"Eugene Speicher and I, who with Bryson Burroughs arranged the Henri memorial, believe that this exhibit will be an eye-opener to those who have only been familiar with Henri's painting in museums and exhibitions for the last twenty or twenty-five years, for it will show that Henri was not simply a painter of personalities but a painter of city streets and landscapes as well."

Asked how Henri felt about the modern movement Sloan said: "Henri's attitude toward the modern movement was tolerant, but he never felt much interest in work he thought was imitative. He had no use for the so-called 'new styles.' It is interesting to know, however, that Henri was tremendously impressed by the work of Rouault, which is such a shock to those who judge art from a conservative point of view. My impression is, and I knew him rather well, that the thing Henri most disliked was a work of art that showed too much labored effort. There is a certain spiritual lack in the work of the laborious. One phase of the modern movement was that it afforded an opportunity for people who were industrious but weak. Henri lamented this.

"He was always interested in vitality. In the work of anyone there must have been some fire, for Henri to notice it. The cold work, the

[Continued on page 22]



"Landscape" by William Shayer

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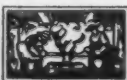
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## For Texas



"Le Muge," by Jean Despujols.

The Witte Memorial Museum of San Antonio, Texas, has just acquired a painting which illustrates most typically the influence modernism has had on academic painting. It is "Le Muge" (Lily of the Valley), by Jean Despujols, instructor in portrait painting at the American School of Fine Arts, Fontainebleau. Blending modern stylization with the classicism of Botticelli and Leonardo da Vinci, Despujols gives freedom to his invention.

"The Lily of the Valley," with its flowing lines, presents a blonde of the cold north, with pale flaxen hair and rose white flesh,—but his wife, a brunette from Italy, was his model. Mallory Page Warren, writing in the museum's monthly *Notes* says: "Every black is handled in a manner not to overpower the soft blue, the ashes of roses, and the gold, and the rich silk gown; nor the paler tints of pink, blue and green in the landscape background. . . . It appeals to our sense of color, soothing us as music of flutes."

## Laurent Fulfilling His "Potentialities"

Illustrative of a comparatively new phase in the art of Robert Laurent, American sculptor who has long been noted for his simplified renderings of animal forms, is this "Portrait," concerning which Helen Appleton Read of the *Brooklyn Eagle* (Brooklyn is Laurent's home town) wrote: "Held down to the concrete problem of getting a likeness, Mr. Laurent loses nothing of his sculptural quality." It was included in the Laurent one-man show at the Valentine Galleries, New York,—his third at these galleries, the last being three years ago. In addition to the sculptor's familiar cats, birds and animals, there were included two full-length female nudes, two portrait heads and a torso.

Mrs. Read wrote further: "Even before the war Laurent's delicate wood carvings of plant forms were bought by astute collectors who recognized that their style, dependent upon an imaginative point of view and distinctive feeling for form, could only be the work of an artist who possessed definite potentialities." How well these "potentialities" have been fulfilled the writer asserts in these words: "Always apart from current fashions and trends in art, his work exemplifying a definite individuality, he now has the satisfaction of seeing his point of view reflected in the work of the younger



"Portrait," by Robert Laurent.

generation of sculptors who have studied with him at the Art Students' League. . . . Like Maillol, he chooses his subjects for purely plastic reasons."

### Dante's Portrait

In *Corriere d'Italia* (Milan) Alessandro Chiappelli, an Italian senator, asserts that the fresco portrait of Dante (1265-1321) recently brought to light in the church of San Domenico, in Pistoia, is the earliest known that actually bears the name of the poet. It dates from about 1350. In Boston is a portrait of Dante made by Giovanni dal Ponte in the XIV century, but it does not bear the poet's name. All the known inscribed portraits belong to the XV century.

The Pistoia portrait of Dante is included in a composition with two other portraits, one of which is inscribed Petrarca (1304-1374).

### \$10,300 for a Boldini!

An incident of the recent auction of the Lydig collection of paintings by European and Americans masters at the Plaza Art Galleries, New York, supplies further proof of the theory that death adds to the commercial value of an artist's work. A portrait of Mrs. Rita de Acosta Lydig by Boldini after spirited bidding was knocked down to the Wildenstein Galleries for \$10,300—the highest price ever paid at auction for a work by this artist.

The "high light" of the sale was Gainsborough's "Child in a Mob Cap," which went to H. Dreyman for \$11,900. The total for the 85 items was \$80,900.

### Pearson Gallery of Sculpture

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## Museum Enshrines Gothic and Romanesque

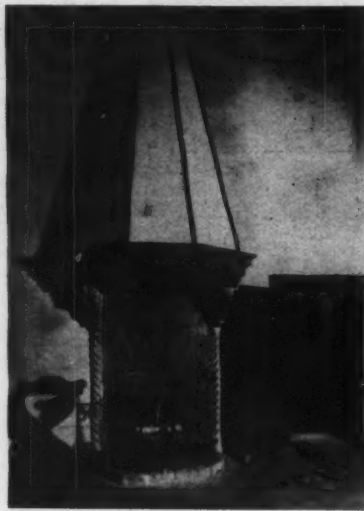


*XIII Century French Gothic Doorway  
from Limoges.*

The Romanesque and Gothic section of the Pennsylvania Museum has now been opened to the public, providing Philadelphia with a setting of unusual splendor for the display of the art of the Middle Ages. As wide a departure as function permits has been observed in the furnishing of the section. The rooms are not simply four blank walls looking down upon cases and pedestals, but authentic original architectural elements or wall settings, symbolizing architecturally the same spirit and form as the furnishings, tapestries, sculptures and paintings which they enshrine.

Within this architectural synthesis of the art created between the XI and XV centuries, have been placed objects already in the possession of the museum and loan collections which make the opening exhibition a display of medieval art unapproached in importance by anything previously done in America. Among the loans are the Raymond Pitcairn collection of Romanesque and Gothic sculpture, the \$5,000,000 Guelph Treasure, and a group of medieval manuscripts from the famous collection of the Pierpont Morgan Library.

These exhibits, having an intrinsic value mounting into millions of dollars, have been grouped within eight rooms and galleries constructed almost wholly of original interiors: a Romanesque cloister and the facade of a



*XV Century Venetian Gothic Fireplace Hood  
from Palazzo Soranzo.*

Romanesque abbey from Burgundy; an almoners' chapel of the commandery of the Knights of St. Anthony from Amuniere, near Langres; a Venetian Gothic bedroom from the Palazzo Soranzo; a room from a Florentine home of the Gothic period, which formerly stood on the Mercate Vecchio; a room of the French Gothic period, beautifully paneled in linen-fold design, from a house near LeMans; a Gothic Council Hall, and a Romanesque gallery.

The scheme of installation of the interiors is such that Romanesque merges into Gothic, and Gothic into the early flamboyance of the XV century, thus providing an uninterrupted chronological synthesis of the art of the Middle Ages.

Reproduced herewith are two of the features of the section: the XIII century French Gothic doorway from Limoges, with a view beyond of the St. Laurens facade and the Cloister from the Abbey of St. Genis des Fontaines; and the beamed fireplace hood from the bedroom of the XV century Venetian Gothic room from the Palazzo Soranzo, with an original Venetian Gothic doorway at the right.

### New Curator at Springfield

Miss Cordelia C. Sargent has been appointed curator of the Springfield (Mass.) Art Museum.

## "A Cultural Curse"

"Why a World's Fair?" was the subject of a controversial lecture by Frank Lloyd Wright, at which Alexander Woolcott presided, and Lewis Mumford made an introductory speech. The meeting, held at Town Hall, New York City, was occasioned by the omission of Wright's name from the group of architects chosen to design the buildings of Chicago's second World's Fair in 1933. He is considered by many to be the father of modern architecture and it is felt that his name, therefore should be included.

The New York Times reported that Wright said he hoped no action would be taken in the matter, as he did not see that he could do anything even if he were on the committee. He asserted that his only interest in the fair had to do with the attempt that would be made to "sell the American public modern architecture." The architecture at the coming fair will be mid-Victorian, he said, and will be misrepresented as modern. "Modernism does not consist in taking pseudo-classical architecture, washing it behind the ears and holding it up as an example of modernism," he declared.

In conclusion Wright stated that he believed the fair to be not only an economic crime, in that its backers will throw \$60,000,000 into it to exploit a city that has been exploited too much, but that if it is set up as planned it will prove a cultural curse.

Many writers contend that Chicago's World's Fair of 1893 put the nation back culturally at least two decades, especially in painting, sculpture and architecture.

### The Wisconsin Annual

The 18th Annual Exhibition of Wisconsin Painters and Sculptors will be held at the Milwaukee Art Institute from April 1 to April 30. Closing date for entry cards, March 23; for work, March 26.

Prizes: Milwaukee Art Institute medal and \$100, for painting; Milwaukee Art Institute medal and \$50, for sculpture; water color purchase prize, \$50; the best marine subject, \$25.



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## Germans of Today

Through the cooperation of the principal museums of Germany and of collectors here and abroad, the Museum of Modern Art has brought together the most important exhibition (until April 26) of contemporary German art yet assembled in America. Represented is a survey of major work in oil, water color, stone, bronze and brass by twenty modern painters and six sculptors—all leaders.

Many of the most important works in the show have been generously loaned by German museums, which have led the world in quick reception of the art of today. Among the groups represented are: the Bridge (Brücke) Group, founded in Dresden about 1905, contemporary with the "Fauve" rebellion against impressionism in Paris; the Blue Rider (Blaue Reiter) Group, founded in Munich in 1911; the Architectonic Group of post-impressionists, whose work is directed toward structural design in relation to architecture; and the famous "New Objectivity" (Neue Sachlichkeit) group, including Otto Dix, Georg Grosz and Georg Schrimpf, each of whom in his own way represents a reaction from the subjectivity of expressionistic painting toward a more literal representation of objects. The older group of impressionists—Liebermann, Slevogt, Cornith—were omitted because it was felt that they belong to another painting generation.

The painters: Willy Baumeister, Max Beckmann, Heinrich Campendonk, Otto Dix, Georg Grosz, Erich Heckel, Carl Hofer, Ernst Kirchner, Paul Klee, Paul Kleinschmidt, Oskar Kokoschka, Franz Marc (killed before Verdun, 1916), Paula Modersohn-Becker, Johannes Mohlzahl, Otto Mueller, Emil Nolde, Max Pechstein, Christian Rohlf, Oskar Schlemmer, Georg Schrimpf. The sculptors: Ernst Berlach, Rudolf Belling, Ernesto de Fiori (German citizen from Italy since the war), Georg Kolbe, Gerhardt Marcks, Renée Sintenis.

Among the private collectors lending to the exhibition are: Frau Matilda Beckmann, Ralph Booth, Mr. and Mrs. Erich Cohn, Miss Katherine Dreier, Herr Claus Gebhardt, Dr. F. H. Hirschland, Herr Bernard Koehler, Dr. and Mrs. Eugene Klein, Princess Mechtilde Lichnowsky, J. B. Neumann, Herr Carl Nierendorf, Dr. Oppenheim, Dr. Hermann Post, Mrs. John D. Rockefeller, Jr., Dr. W. R. Valentiner, Josef von Sternberg, E. M. M. Warburg. Commercial galleries: the Flechtheim (Berlin), Kestner Gesellschaft, the Reinhardt and the Weyhe.

## Prizes Awarded at Indiana's 24th Annual



"Still Life," by Paul E. Beem. The Holcomb Prize for Special Excellence.



"Marcia," by Marcia Clapp. First Prize in Sculpture.

The John Herron Art Institute, Indianapolis, is holding in March its 24th annual exhibition of work by Indiana artists, comprising 211 paintings, prints, sculptures and articles of applied art selected from more than eight hundred entries. Walter H. Siple, director of the Cincinnati Museum, Louis Ritman of Chicago and Robert Chadeayne of Columbus, formed the jury and made the following awards:

Art Association prize (\$150) for a meritorious work of art, George Mess, Indianapolis, for a landscape "Metamora"; the Holcomb prize (\$100) for a painting of special excellence, Paul Beem, Indianapolis, "Still Life"; Chamber of Commerce prize (\$50) for the best water color, Carolyn Bradley, Indianapolis, "Roofs and Chimneys"; first award in sculpture, Marcia Clapp, Beech Grove, "Marcia";

second, Seth Velsey, Dayton, "E. Paul W."; Honorable mentions were given to Mildred Brown, Crawfordsville; Constance Coleman, Indianapolis; Harry Engle, Bloomington; Edmund Schildknecht, Indianapolis; Louis Schlemmer, Crawfordsville; and Earl Beyer, Indianapolis.

Landscape and still life predominate in the exhibition, while there are very few portraits. The character of the work is broadly inclusive and there is a healthy juxtaposition of old and new. This year the sculpture forms a much more important section than usual. The increased number of entries and the enthusiastic response has set a new record. On the close of the exhibition, the collection will be sent in its entirety to Richmond, Ind., to be shown during April.

### Brooklyn's Annual "Photographic"

An exhibition of some two hundred photographs, done in several processes and covering a wide variety of subjects, comprises the 41st

annual exhibition of the members of the Department of Photography, Brooklyn Museum throughout March. The judges: Ira W. Martin, C. Hay Sprague, Mrs. Helen Appleton Read.

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## Landscape Architects Display Their Art



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*Park Adjacent to Garden, by Annette Hoyt Flanders. Estate of Mr. and Mrs. L. H. Peters, Stamford, Conn.*

That landscape is a plastic material capable of conversion into an art product is demonstrated at the eighth annual exhibition of the New York chapter of the American Society of Landscape Architects at the Fifty-sixth Street Galleries, New York, March 16-28, co-incident with the International Flower Show. It consists of photographs of some of the best recent work by members of the society, covering many new gardens in both formal and informal design and some of the new park developments.

The exhibition shows that the landscape architects are trying to create a garden art truly "modern American" in style. They no longer slavishly follow European ideas, but are accepting the best designs from that source and

transforming them into modern American styles by using native materials.

The trend toward modernism is being felt in garden art, but living plant materials are unchanging in their fundamental characteristics. However, when properly selected and placed, they are readily adoptable for use in any position, whether it be as a setting for a modernistic conception of a house or for an ancient castle.

### Bjorman Models Prof. Einstein

A bust of Prof. Albert Einstein to commemorate his visit to California, has been made by Andrew Bjorman, to be presented to the California School of Technology at Pasadena.

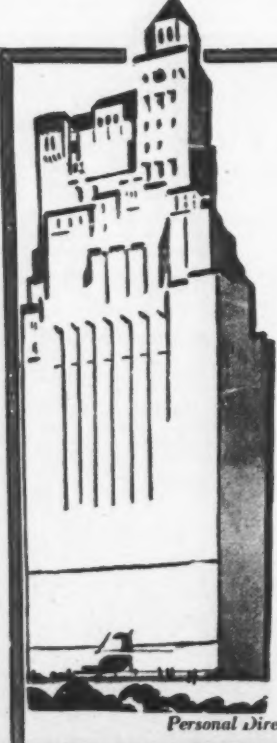
## The Whitney Idea

The opening of the Whitney Museum of American Art, the climax to more than fifteen years of activity by Mrs. Harry Payne Whitney in behalf of American art, has been postponed from April to Nov. 15, according to an announcement of Juliana R. Force, director. Reasons for the postponement are an enlargement of the educational program and enforced delays in the completion of the remodeling of the two buildings at 8 and 10 West 8th Street.

Preliminary announcements stated that the museum planned to publish twenty books on as many artists each year as part of its educational functions. This has now been broadened to include also general books on American art by well known authorities, among them an important work on Thomas Eakins by Lloyd Goodrich and a biography of Thomas Nast, XIX century caricaturist, by the same author. These monographs, originally intended to appear as pamphlets, will now be published in permanent book form.

The first series will include monographs on the following artists: John Alden Twachtman, Mary Cassatt, Maurice Prendergast, Arthur B. Davies, Robert Henri, George Bellows, Allen Tucker, Kenneth Hayes Miller, Guy Pène du Bois, William Glackens, George Luks, John Sloan, Edward Hopper, Eugene Speicher, Henry Lee McFee, Glenn O. Coleman, Bernard Karfiol, Charles Demuth, Henry Schnackenberg and Alexander Brook. Each book will contain a biography, a bibliography, a critical essay by a well known writer and twenty reproductions of the artist's most important works. These books will form the nucleus of a comprehensive library of American art.

In addition to the program of lectures, discussion forums, gallery tours and other educational functions already announced, the museum has developed a plan for circuit exhibitions which are to be not only national but international in scope. The staff includes Mrs. Force, director; Hermon More, curator; and Edmund Archer and Karl Free, assistants.



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## Mumford, Stand Up!

Either it is a wave of conservatism, or it is a determined attempt to stop the pendulum and put it on the "inevitable" backward (or forward) swing! THE ART DIGEST has received several letters criticizing (and some bitterly denouncing) Lewis Mumford's selection of the 1930 "Fifty Prints of the Year" and calling on the American Institute of Graphic Arts to devise a new system of selection. The importance of the subject is evident from the fact that three sets of the "Fifty Prints" are put on tour, and that the whole of America, practically, sees them in the course of a year.

THE ART DIGEST has selected the following protest as typical. It was written by Paul F. Berdanier, Sr., an American etcher of eminence. Mr. Berdanier submitted prints to the Institute. But if THE ART DIGEST considered that his letter was a case of "sour grapes" it would not print it. He says:

"After reading in the last issue of THE ART DIGEST a list of artists whose prints were selected for the 'Fifty Prints of the Year,' I have come to the conclusion that there is dire need of a drastic change in the jury system now prevailing in the selection of these prints.

"If the chairman of the Fifty Prints Committee can really feel that this year's exhibition is at all representative of the trend of art, then he is open to censure. On the other hand, if this year's 'modernistic' closed exhibition is the result of the chairman's belief in the liberal attitude of Mr. Mumford, the one-man jury, then it is squarely up to the chairman to plan a new method of judgment that will guarantee fairness to all artists. The 1931 exhibit is not representative in the smallest sense and shows only the trend of one school, or rather one 'cult.' Not one name representative of the conservative or academic schools appears on the roster.

"To send this exhibition around the country as an example of the finest in artistic trend is to try to force the issue of 'modernism' to the disparagement of all else. It can not and will not succeed because the one jury that finally decides, after all, is the public and the public is not sold 100 per cent on 'modernism.'

"Furthermore the success of future exhibitions is seriously menaced because some of the leading artists who are not 'modernistic' are already four-square against submitting works again to the 'Fifty Prints' jury. More will join their ranks.

"The public can not be forced to accept 'modernism' just because the 'Fifty Prints' ex-

## Oakland's Annual Pleasing to All "Isms"

The annual exhibition of the Oakland Art Gallery opened with the largest number of works that have ever passed the Oakland Three-jury system (conservative, progressive, radical). That the show is a success, from the standpoint of pleasing the adherents of these widely diverse tendencies, is shown by the whole-hearted praise it is receiving. Of the exhibitors, Boris Deutsch, who sent his now famous "Christ" (rejected by the 1930 Carnegie International and reproduced on the cover of the mid-October THE ART DIGEST), provided the Bay Region critics with the most "copy." Florence Wieber. Lehre of the Oakland Tribune termed the Deutsch paintings "the most personal works in the exhibition":

"The religious painters of the past have accustomed the public to representations of a Christ devoid of any strong character. Deutsch has imagined a Being of infinite understanding, who sees the faults of the human animal and who is about to suffer from its rage. He knows what He must suffer and has no blame for humanity—merely pity and understanding of its smallness, its intolerant cruelty. And this understanding that envelopes the spectator from the eyes of the painted Christ is not pleasant—Deutsch's 'Christ' understands too well. . . .

"Judged from the galleries' ideal, the exhibi-



"Radio Listeners," by Edouard Fysekhal.

tion is a success, because it presents a cross-section of most of the art that is being produced in the West. And it is a show that will infallibly displease every visitor by its inclusion of works that are offensive to the visitor's prejudices concerning what is and is not art. It is equally true that no one can fail to find much that will please."

clude all else but 'modernism' any more than a horse led to the water trough can be made to drink.

"It will be interesting to know how Mr. Mumford explains his 'liberal' selection of this year's exhibit."

### The "Fifty" German Books

Germany is following the "Fifty Books of the Year" idea of the United States, England, Czechoslovakia and Holland. A jury selected among editors, booksellers and bibliophiles henceforth will select the fifty most beautiful German books each year.

### Bisbee, Ariz., Buys Pictures

Several canvases and drawings were sold at an exhibition held in Bisbee by Mrs. Jessie Petty of Douglas, Ariz., under the auspices of the American Association of College Women. The artist, formerly of San Antonio, was the pupil of Jose Arpa and Xavier Gonzales.

### New Louvre Galleries

Because of overcrowding in the Louvre, a plan to spend \$1,200,000 in rearranging the galleries is reported from Paris. Forty-five new galleries, apart from the Pavillon de Flore and the Marine Museum, will be provided.

The Boston Transcript: "The addition of space will permit such a re-grouping of paintings and sculpture as to make galleries given over to related subjects or epochs lead more naturally into each other."

### Hawaii Sees Spanish Show

During March the Honolulu Academy of Arts will exhibit oils and sketches by contemporary Spanish artists, including 42 modernistic works, organized by Reginald Poland, director of the San Diego Fine Arts Gallery. The print department is showing the works of French moderns and a group from the California Society of Etchers.



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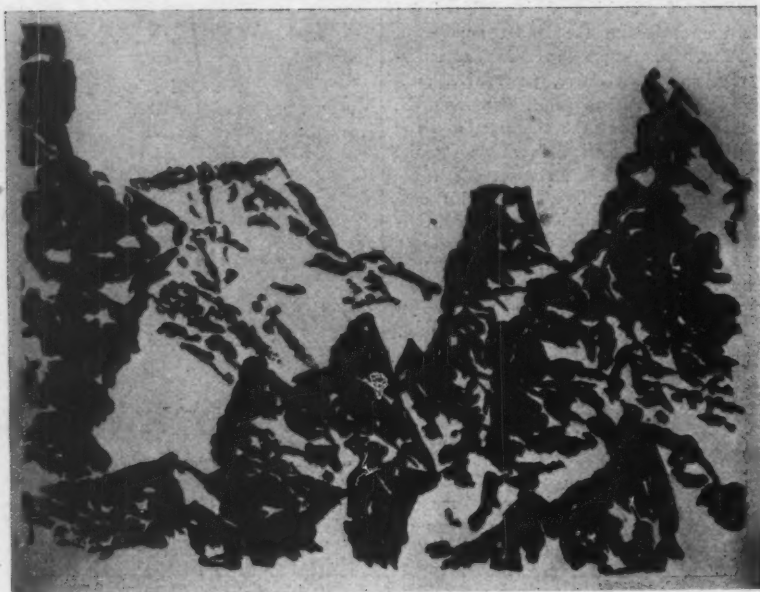
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PAINTING AND  
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## "The Blotmaster General of the Town"



"Landscape," by Alexander Cozens.

It is hard to believe that this picture is not the creation of some modernist. But it is the work of an English XVIII century artist, Alexander Cozens, teacher of art at Eton, and said to have been the natural son of Peter the Great. A collection of his work is on view at the Boston Museum.

Cozens, the father of John Robert Cozens, landscape painter, complained of lack of ideas in his students' work, and of the loss of freshness which accompanied their slowness of execution. For a remedy he invented a method which won for him the derisive title of "Blotmaster General to the Town." By this new method he produced a blot by masses of black ink on white so disposed as to suggest the form of

landscape. The outlines of the finished blot were traced on paper and this new sketch developed into a landscape. Cozens pointed out that the advantage of this method was in having a rapid sketch: of the whole composition in which the main lines and masses were well disposed. Secondary details suggested themselves in the subordinate parts.

Cozens' experiment attracted wide attention, and being in opposition to the academic method of his day he had the reputation of being a charlatan. Despite this his blots show the controlling hand of a trained artist with a fine sense of composition.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

## New York Season

The art of Gari Melchers is being given a retrospective showing at the Milch Galleries (until March 28), ranging from portraits of peasant girls and fishermen painted in those early days when Melchers spent much time in the fishing villages of Northern France, to the sensational "The Doctors," included in the Carnegie International last Fall. This picture, which depicts a nude young woman lying on an operating table with two doctors and a nurse looking down at her professionally, was used by Royal Cortissoz of the *Herald Tribune* as a key to the exhibition:

"The composition has an obviously tragic motive, yet it is enveloped in a curious serenity. Mr. Melchers does not dramatize or sentimentalize his subject. No 'story' is told. It is rather as though he were simply reflecting here a hospital episode, portrayed solely for the visible facts. In that it is symbolical of this artist's point of view. His eye roves abroad and is arrested by some humanly interesting subject. He paints it with no imaginative purpose, but with an intense solicitude for the truth. All the time his sense of beauty is alert and the truth emerges from under his hands with a rich, personal accent. That is due in part to the point of view aforesaid and in part to his mastery over form and color. . . .

"Here, one says, is a painter who knows his trade. Here is the disciple of Boulanger and Lefebvre at the Ecole des Beaux Arts who long ago beat out a style of his own, but has never lost sight of the laws his masters pointed out to him. He is the finished technician, for whom there would be a kind of dishonor in a scamped or slovenly piece of workmanship. Yet how free from academic rigidity he is! His art is all breadth and freedom."

The *Sun*: "Mr. Melchers long ago gathered his share of academic honors. So, naturally, whatever he paints is not lacking in technical accomplishment. And his present display is no exception. Mr. Melchers . . . now and then, even borrows the palette and the suggestive handling of the Impressionists."

• • •

For the background of his 1931 annual exhibition at the Babcock Galleries, Henry S. Eddy selected such picturesque spots of the Old World as Salisbury, England, and Concarneau and Carcassonne, France. Eddy's landscapes of the foreign scene, like his exhibition of New England subjects a year ago, brought numerous plaudits from the critics. The *Post*: "Mr. Eddy has temporarily deserted Nantucket for Europe, but he chooses the same quiet,

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homely aspects of old towns and renders their character with the same penetration with which he interpreted the life of the island community."

After speaking of the Eddy show as "becoming a recognized New York institution," Henry McBride of the *Sun* wrote: "Mr. Eddy has the distinction of painting things that people like. He is not concerned with the problems peculiar to much of the art of the day, but is content to roam the world that most of us see, and select themes that appeal to him. . . . In a word, these glimpses of England and southwestern France are the sort of things you could live with—would like to have around."

Landscapes in the newest manner of André Derain attracted considerable attention at the Marie Harriman Galleries. Royal Cortissoz, *Herald Tribune* critic, was happy in finding "traditional craftsmanship" in the pictures: "André Derain is the one member of the French modernistic group who has repeatedly shown an inclination to revert to the traditional mode of painting. It is interesting to see how near to it he gets in the nine landscapes painted last year. Indeed he is as conservative as you please in these productions. . . . They are good in themselves and they have a certain additional value as showing a revival of the old French sense of things artistic in a quarter nominally out of touch with tradition."

The *Brooklyn Eagle*: "The restraint that Derain puts upon himself makes him peculiarly acceptable to the English, by some of whom Derain is thought the greatest of all modernists. It is a restraint that is mixed with power. Like most contemporary French painters, Derain is now using great force. It may be that it is the explosive Picasso that stirs them up, or there may be some other incentive, but at any rate they are all painting now in accents sufficiently dynamic to sound round the world."

Color was the dominating element in the group of small canvases which Ernest Fiene exhibited at the Rehn Galleries, judging from the prominence all the critics gave it in their reviews. According to the *Post* the show "strikes a richness of color not achieved before

## Dehner, of the University of Porto Rico



"Conversation, St. Thomas," by Walt Dehner

Walt Dehner, born in Buffalo, one time resident of Woodstock, and with the training of the Art Students League of New York and the Pennsylvania Academy of Fine Arts behind him, is director of art at the University of Porto Rico. It is a long way down there, and just as far back, but lots of folks would like to make the trip. New Yorkers, until March

28, can have the trip at a charge of a nickel or a dime, for Dehner's pictures of Porto Rico—broad sketches of the life there, bearing the aroma of the island—are on exhibition at Babcock's. The one reproduced above is typical. Dehner is dean in Porto Rico, and America can expect later on to see much of the "Porto Rico school," which he is creating.

by Fiene, color which has potential, latent qualities that do not hit you in the eye, but grow on you as you regard them."

"If one looks back," said the *Times*, "to the days when Mr. Fiene was still an exponent of Woodstock's 'primitive' division, with its leaning toward a low-keyed palette, the artist is seen to have traveled far. For several years, however, he has been interested in other matters and has exposed a more and more deeply entrenched appreciation of the factors that go to compose a 'colorist.' . . . The quality of

Mr. Fiene's color consorts perfectly with the essentially decorative nature of his art."

Maurice Vlaminck has the reputation of being one of the most uneven artists of Paris. For this reason the criticism of the *Times* which states that "only his best" is included in the Vlaminck show at the Balzac Galleries carries weight: "Most of the work is serious, with a touch of drama. All has been very well chosen. Here we see only the best. Sleek, handsome paint, pulled along the canvas in



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large strokes that might have been made with the palette knife rather than with the brush. The highest lights are adjacent to the lowest darks. All the painting is luminous, like a cold, dark-colored burnished metal."

Drawings by Isamu Noguchi, born in California of a Japanese poet (Yone Noguchi) and a Scottish novelist (Leonie Gilmore), were on view at the Becker Gallery. Noguchi, despite this literary heritage, shows little liking for the literary style in art, in the opinion of the critics. Rather, by dealing with form alone he creates "a world far more exciting and exact."

The *Times*: "There is in these drawings a something universal and eternal. Noguchi's line is as pure as Ingres's and as evocative as Picasso's."

At the Joseph Fischl Gallery, Third Ave. at 81st St., the German artist Gottlob Briem is holding through March an exhibition of etchings of New York. Though a newcomer in the field of metropolitan exhibitions, it is apparent from these prints that Briem has come completely under the spell of the skyscraper. Edward Alden Jewell of the *Times* termed them "prints startlingly alive with a newcomer's reaction to our skyscrapers and inscribed with commendably original vision, which keeps its balance on the brink of vertigo."

Carlyle Burrows of the *Herald Tribune* singled out Charles A. Aiken from the recent group exhibition at the Fifteen Gallery for special praise: "Several of his flower paintings are very rich in color, and his portraits, usually defined with restraint and ease, are decorative

## S-p-u-t-t-t-t!



"Child With Cat," by Isabel M. Kimball.

Sput - - sput - - sput! Nice kitty!—pretty kitty! Sput! sputtt! sputtttt!

On exhibition at the Fifteen Gallery, March 16 to 28, sculptures by Isabel M. Kimball, in conjunction with paintings by Winthrop Turney and Agnes M. Richmond.

as well as clearly realized. But the best about him is the new spirit of spontaneity which he reveals in the flower study, 'Lilacs.'" The work of John I. H. Downes, another of the group, Mr. Burrows refers to as "quiet in mood and very sensitive," and Lars Hoftrup, who contributes landscapes in oil, "gives a vigorous and colorful account of himself."

Mahonri Young and Paul Dougherty recently shared the Macbeth Gallery with a display of their work. Both painters have been traveling about the United States and the exhibition was representative of scenes from the Navajo country and the arid West. "Mahonri Young is a fine draftsman," said the *Post*, "and has the sculptor's feeling for form, but in oils he does not give as good an account of himself as in his fluent, sparkling water colors, which have the spontaneity and freedom his canvases lack."

Dougherty's paintings reveal that he has "deliberately rid himself of a formula and has attained a fresh vision with increased vigor to carry it out." His new pictures of the canyons and the desert "have a richness and a vitality which makes the older work appear pale and thin beside them."

At the Bourgeois Gallery a group of modern

French paintings, selected and sent over by the Galerie Zborowski of Paris, is on view. Besides such well known figures as Modigliani, Derain, Soutine, Utrillo, Kisling and Bonnard, there are three recent discoveries of M. Zborowski in the exhibition—Therese Debains, Richard and Ebiche. M. Zborowski was the discoverer of Modigliani in the days when he did not have the gallery which today is becoming known as a haven for the young French artist.

"Properly enough," said the *Sun*, "the finest picture in the exhibition is a Modigliani, a portrait of a young man. Modigliani's style by this time is so familiar to the world that there are few to think of its innovating quality, and spectators go at once to the lively and tender characterization, all the more grateful for a stylization that is distinctly of today."

## Burleigh Dead at 78

Sidney Richmond Burleigh, artist, died at the age of 78 in Providence, R. I. In January, Mr. Burleigh held a large exhibit of his paintings at the Providence Art Club. His pictures, widely exhibited in the past, are in many American museums. In 1904 he won a medal at the St. Louis Exposition, in 1913 he was awarded the open prize by the Buffalo Society of Artists, and a year after he was made an honorary M. A. at Brown University.

## Prague to See Goya

The Spanish and Czechoslovakian governments are co-operating in the organization of a great Goya exhibition soon to be held at Prague. Art writers in Europe are calling attention to the fact that while El Greco (1542-1614) was the grey-bearded uncle of modernism, Goya (1746-1828) inspired the French impressionists who preceded the modernists in art's whirligig.

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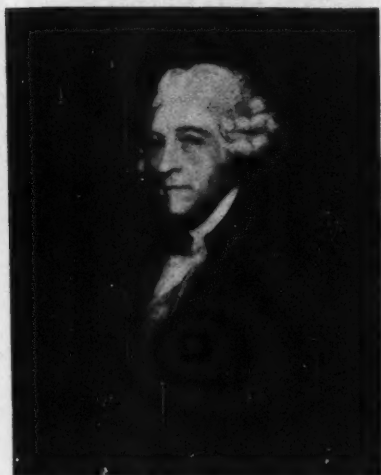
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## A Lost Stuart



"Caleb Whitefoord," by Gilbert Stuart.

The publication by *International Studio* in its February, 1931, number of a portrait in colors of "Caleb Whitefoord, Esq., by Sir Joshua Reynolds," led to the discovery of a long lost Gilbert Stuart. The picture was recognized by William Sawitzky, New York art expert, as the work of the American master, which dropped out of sight about the year 1834, just after it figured in a loan exhibition in London. It was engraved by William Holl (1771-1838) in 1812. The portrait is one of a number of lost portraits by Stuart, who painted them in England and Ireland in his early years, and which are believed to be masquerading in English homes either as the work of Reynolds and his contemporaries or as ancestral portraits of the "English School."

The subject of this portrait, Caleb Whitefoord (1734-1810), was a Scottish scholar who afterwards became a rich wine merchant in London, who was an intimate friend of Benjamin Franklin and who was one of the peace commissioners between England and the American colonies in 1782. The portrait was painted in the very year of the peace negotiations and exhibited at the Royal Academy. He was a member of the merry circle of Dr. Johnson, Boswell, Goldsmith, Garrick, Reynolds, etc., and the twinkle in the eyes of Stuart's portrait suggests Goldsmith's epitaph:

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## Boston May Have to Doff Its Laurels

Boston's water color laurels may be in danger from Harold Putnam Browne, who is exhibiting for the second time at the Milch Galleries, New York, until March 28. The critics gave him high praise before; and now hard work and a decided ubiquitousness will doubtless gain for him increased attention. The word ubiquitousness is used advisedly, for his themes move from Niagara to Granada, and from Casa Blanca to somewhere else with amazing facility.

An appreciation of Browne's new pictures has been written by William Cliff Martin, Professor of Dramatic English at New York University, and it is a panegyric such as few artists have inspired:

"Penetrating selectivity of subject is the key to this whole group of watercolors. There is a pleasing repetition of the oriental themes so noticeable in former exhibitions, but there is now a greater freedom, a more assured sweep in the presentation of the material. The moonlight studies receive their share of attention—in fact one is always aware of light in varying lustrousness flooded upon various places. Moonlight in the Saadien Tombs and in the Court of Lions in the Alhambra; sunlight in the byways of Granada and in the Roman Cathedral in Conques.

"But always one returns to the concentration of theme, a selectivity so unusual that one is aware of the enclosing walls behind, or of the limitless sands sweeping ahead. The majesty of the towering vertical line and curve is so a part of the subject itself that, whether it be Niagara under the moon or Casa Blanca at mid-day, the technique of composition is subtly



"High in the Atlas Mountains, Morocco," by Harold Putnam Browne.

subordinated to the movement of the subject. For movement there is in every painting. This sense of suspended activity is dominant in all the moonlight studies and is one of the strongest ideas in the complete silence of the noon-day oriental pictures."

Harold Putnam Browne is the son of George Elmer Browne, landscapist, and one of America's best known instructors in art.

"Merry Whitefoord, farewell, for thy sake I admit  
That a Scot may have humour, I'd almost said  
wit."

Sawitzky, who found that the Reynolds was a Stuart, finished and edited Lawrence Park's four-volume catalogue raisonné of Stuart's works after the author's death in 1924, and since its publication in 1926 has been working on a supplement.

### Buys Harmon Award Picture

James Lesesne Well's "The Flight into Egypt," recipient of the Harmon Award in the 1931 Harmon Foundation exhibition of negro art, has been purchased by George Foster Peabody for presentation to the Hampton Institute for its permanent collection.

### Kosciusko's Modern Monument

Kosciusko (1746-1817), Polish and American hero, who fought for liberty on both sides of the Atlantic, has just been honored at Poznan with a monument by Sophy Kaminska, Polish sculptor whose works, according to critics, reconcile simplicity with monumentality.

### Dale Buys a Greco

"St. Jerome in the Wilderness," painted by El Greco between 1584 and 1594, has been purchased by Chester Dale. The canvas, which was included in the 1902 El Greco exhibition, comes from the Dona Maria Montejo collection and appears in Francesco da Borja de San Roman's inventory list of El Greco's estate.

El Greco painted St. Jerome several times, the one acquired by Mr. Dale being the most dramatic of the series. It shows the aged saint, naked except for a loin cloth, half kneeling on a rock in the wilderness and gazing with an inspired expression toward some celestial vision unrevealed to the spectator.

"In color the painting is somber," according to the *New York Times*, "and the fact that in it appear none of the curious pinky reds and raw blues, which seem to have been borrowed from Tintoretto (whose influence was a decided one during El Greco's stay in Venice), may perhaps indicate that this St. Jerome was done late in the artist's life, when Italian influences had given way before the fierce splendor of his own brilliantly original genius."

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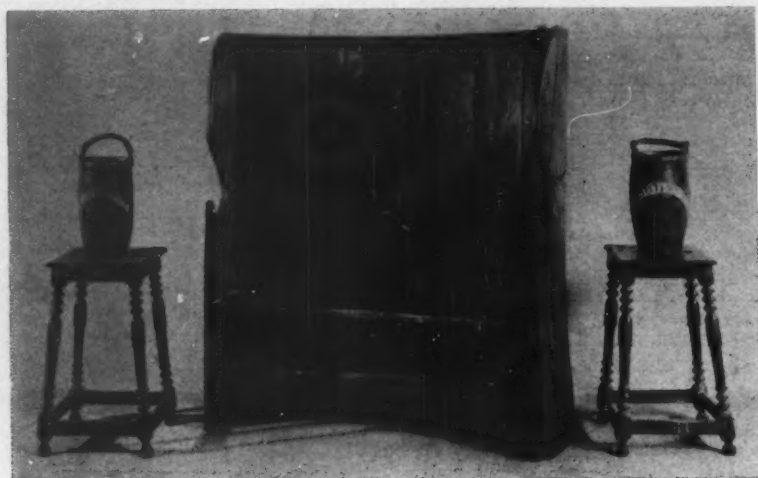
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### Antiques From "Great Hearth" to Be Sold



*XVII Century Antiques—Rare Fruitwood and Settle, New England; Walnut Tudor Joint Stools, England; Leather Fire Buckets, Massachusetts.*

From "Great Hearth," New Hampshire home of Mrs. Lenore Wheeler Williams, well-known authority on New England furniture and early American glass, comes the collection which will constitute the next important American Art Association auction, to be held the afternoons of March 20 and 21. Born in Boston of a family with clipper ship traditions, Mrs. Williams has formed a collection very wide in scope and variety of interest, gathered from sources that followed the topography of the country rather than the main roads. The assemblage is rich in rare American, and antique English and French furniture, including the contents of a Louis XIII room. While much of Mrs. Williams's lace glass is in the Brooklyn Museum, it is white only. She now offers the cream of her glass collection retained at "Great Hearth," comprising the colored glass and a small group of white pieces.

Reproduced herewith is a rare fruitwood-and-pine settle, New England, late XVII century. The high back is curved and battened and the seat fender shaped with a galleried tray be-

neath for mugs. Flanking the settle is a pair of walnut Tudor joint stools, English, XVII century, while resting on top of them is a pair of leather fire buckets, dating from XVII century Massachusetts.

#### Charles of London Wins

Charles of London was awarded for an English oak panelled room the gold medal offered by the Antique and Decorative Arts League for the best display at the third International Antiques Exposition, just closed at the Grand Central Palace, New York. The silver medal went to L. Alavoine & Co., for a three-room suite of French XVIII century salons, and the honorable mention to McMillen, Inc., for a dining room. The displays were judged on three points: harmonious composition, educational value and degree of effort put into them. The winning room came from Great Hall, Whitehall, Shrewsbury, and dates from the reign of James I.

In brilliance and in sales made from the booths the 1931 exposition exceeded that of last season. The attendance was equal and the

value of the exhibits greater. Insurance figures indicated a value of \$25,000,000. A high point was reached when a group of early English silverware in the James Robinson booth was sold to an out of town collector for \$45,000, the largest individual sale ever made at the exposition.

Popular interest undoubtedly centered in the carved oak room in which the commissioners of Charles I met those of Cromwell at Uxbridge on Jan. 30, 1645, and decided the fate of the stubborn Stuart king who would not yield an inch to the demands of the reformers. When the dealer, Louis L. Allen, acquired this "Treaty Room," the laments of the English were loud. According to the New York Sun they said they "could well afford to lose a 'Pinkie' or a 'Blue Boy' to the Yankees," but that it was impossible to replace a room of such historic and unique interest.

#### A Prize for Longevity

In an effort to substantiate the saying, "mohair never wears out," the Household Science Institute of Chicago is offering a prize of \$250 for some old piece of upholstered furniture which best "determines the longevity of mohair." The winner, which will be judged on the basis of age, condition, color, workmanship and historical interest, will be exhibited in the antiques section of the Chicago World's Fair in 1933. Anyone having an attic is eligible. Address: Mrs. Grace Vaill Gray, Director of Household Science Institute, 7 South Dearborn Street.



*Esquiline Venus  
In the Capitoline  
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"Evening Chores," by Orville H. Peets. Gold Medal of the Los Angeles Chamber of Commerce.



"Rain on Appin," by Helen Stevenson. The Letha Lewis Storrow Block Print Prize.

Prints for the Twelfth International Print Makers Exhibition at the Los Angeles Museum during March, under the auspices of the Print Makers Society of California, were this year selected by a two-man jury—Roy V. Sowers for the conservative work and Phil Townsend for the radical. About 1,200 prints were submitted but only 207 were chosen, approximately 17 per cent. The result of this severe culling seems to be a happy one, judging from the reception the show has received.

The Los Angeles gold medal, offered by the Chamber of Commerce, was awarded to Orville H. Peets for "Evening Chores." Hans Kleiber won the society's silver medal with "Leaving the High Country" (the artist was for years a forest ranger and this is a subject dear to his heart): William P. Robbins, the society's bronze medal with "The Flemish Mill," and Helen Stevenson, the Letha Lewis Storrow prize for the best block print with "Rain in Appin." The jury of awards, representing the Los Angeles Chamber of Commerce: Alson Clark, Dr. Edward W. Bodman and Byron C. Hanna.

The *Print Letter* of the society gave some inkling into why almost a thousand entries

were rejected: "American artists are too prone to try making a print before they know enough about the technique of the method chosen, to be able to express themselves properly. It is almost incredible to see the poorly conceived, miserably executed work sent in for consideration. In some of the etchings the paper had been so badly handled that it had pulled off completely in the center of the prints, leaving big white spots, and yet the artists will probably feel that they have been badly treated."

"A year spent in careful study of the technique of a method would place the work of many an American on the line in any exhibit where, now, they get in only rarely if at all. Of course too much stress must not be laid on technique because it is easy to go too far the other way; but at least we can expect an etcher to know how to bite and print before he tries to have his work shown in exhibitions. In all probability out of the thousand prints found unavailable at least half were thrown out on account of lack of knowledge!"

"The majority of the prints from the European countries were good in technique because their artists try to understand what they are doing before they start to work. England is especially notable in this regard."

### Corot, Print Maker

The Bibliotheque Nationale, Paris, is renewing an old tradition, in abeyance for 25 years, with a distinguished exhibit of Corot's drawings, etchings and lithographs. There are about 300 of these works, showing his development from the time he went to Italy up to the days of his retirement in the Ville d'Avray.

John Xeron writes in the *Boston Transcript* that Corot's art will always live, that he was a modernist of his time and of all times. Furthermore, Corot was a revolutionary painter who revolted against the existing standards of his time. He concludes his article: "Corot understood the relationship that exists between nature and poetry. It was his manner to go forward and towards the future, abandoning the past which Ingres and David cherished to such an excess. Corot was content to be animated with his rare gifts as a painter of simple landscapes and figures devoid of every artifice. Between the classicism of David and the fauvism of Delacroix, he created a profound work of lasting value as was later the case with the impressionists before the exalted expression of the fauves, Renoir, Cézanne and Seurat."



"The Flemish Mill," by William P. Robbins. Awarded the Bronze Medal.



"Leaving the High Country," by Hans Kleiber. Awarded by Silver Medal at the Los Angeles International.



## Among the Print Makers, Old and Modern

### A Goya Show



"Even Looking at Her Thus, He Knew Her Not." From "The Caprices" Set by Goya. Lent by Philip Hofer.

Until April 1 a collection of Goya's most important etchings and drawings, lent by Philip Hofer of New York and W. G. Russell Allen of Boston, will be shown at the Fogg Art Museum, Cambridge. Except for a few subjects which are to be found only in European collections, all of the five great series will be shown—The Caprices, Disasters of War, Proverbs, Bull Fights, and The Bulls of Bordeaux, four lithographs done when the artist was nearly 80.

Goya lived at a time when revolt stirred all Europe, and Spain, his own country, was the prey of stronger nations. Goya saw the weakness and the folly of the people and the court, as well as the horrors and mutilation of war. These were translated by his imagination into his immortal etchings.

Goya stands as a revolutionist in art. He abandoned the old classicism, and turned to

### Leipzig to Have Great Sale of Early Prints

One of the most important events of Germany's current art season will be the auction sale of significant early prints, to be held at Messrs. C. G. Boerner's, Leipzig, on April 27 and following days. One of the rarest of these is "The Last Supper," an interesting composition of Christ and the twelve apostles in a chamber. This engraving, for which the artist adapted many details from the fresco in S. Onofrio at Florence, was, Arthur M. Hinds suggests, perhaps the work of Lucantonio degli Uberti, a native of Florence, working in Venice and Verona. Another important print is "The Last Judgment," by an anonymous XV century woodcutter. Other items in the sale will be: engravings by the Master E. S., a scarce print by Veit Stoss, a chiaroscuro woodcut by Wechtlin, and an early mezzotint by Prince Rupert, "The Executioner." The Dürers include part of the famous Collection Hausmann-Blasius, of Brunswick, including a fine impression of the "Adam and Eve," a complete set of proofs of the "Life of the Virgin" and the "Great Passion," and Dürer's masterpiece, "Melancholia." Rembrandt is represented by an unusual collection of his etchings. There will also be a fine selection of XVIII century color prints by the great French and English masters, some of them being duplicates from the Hermitage collection at Leningrad.

Messrs. C. G. Boerner announce a second and third sale to be held later. The former will consist of drawings by masters of the XVI, XVII and XVIII centuries, including

nature, interpreting it in the spirit of his time. Interested in the expression of character and movement, he was the forerunner of modern expressionism. Goya was a marvelous draughtsman, and with forceful line and sharply contrasted light and shade he depicted his dramatic themes in the simplest manner. A great artist, great in his achievements and in his influence, his greatness is to be seen best in his prints, for in them he sought only to please himself.

#### Artist Gives His Prints

Eighteen etchings, engravings and lithographs by George T. Plowman have been presented to the Minneapolis Institute of Arts by the artist, who is a native of Minnesota. The selection represents the several phases of the graphic arts he has practiced. He did not become interested in print making until he was past 40, but has produced more than 300 plates since 1910, employing every phase of the etcher's and engraver's art. Two of his favorite subjects have been the fast disappearing covered bridges and the old whaling ships of New England harbors.

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some fine work of the best known XVIII century French artists. The third sale will comprise a collection of etchings, drawings and watercolors by German artists of the XIX century.

#### A Precious Duvet Print

"The Opening of the Seventh Seal," a print by Jean Duvet, French XVI century engraver, has been presented to the Cleveland Museum of Art by the Print Club. The engraving, formerly in the collection of Friedrich August II, belonged to a series of 23 illustrating the Apocalypse and was published at Lyons in 1561, although it was probably completed in 1555.

#### Prints for Appreciators

Roullier's in Chicago have revived an old custom and are holding an exhibition of etchings and lithographs priced from \$10 to \$50 for the benefit of buyers of moderate means. The Chicago *Evening Post* remarks: "Many 'collectors' started as modest purchasers."

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# The News and Opinion of Books on Art

## Mohammedan Art

The first general history of Mohammedan decorative art to appear in English has been written by M. S. Dimand, (New York; Metropolitan Museum; cloth \$2.50, paper \$2.00).

Mr. Dimand is an assistant curator in the Department of Decorative Arts and he has availed himself of the large collection of Mohammedan art in the Metropolitan Museum for the abundant illustrations in this handbook. It is possible today to trace the development of this art, for in the last 20 years numerous excavations have uncovered much new material.

From the historical introduction it is gathered that many countries and races contributed to the development of Mohammedan culture as evidenced in the field of art. Eventually the art of all these peoples developed many common features constituting a general Mohammedan style.

A large part of the book is devoted to miniature painting, a form originating in the Syrian desert and found as illustration in manuscripts on varied subjects. The author includes a great number of fine reproductions typical of the different styles. The chapter on ceramics traces this branch of Mohammedan art from the VIII century on and the field is covered in great length. Metalwork, textiles, calligraphy, ornament and the art of rug-making are also treated in some detail.

This is a handy reference volume for the student, collector and even the casual visitor to the museum collection, although it is not a "case-to-case" guide.

## "Blood . . . Wine"

Rachel Taylor has brought out a revised and enlarged edition of her earlier book, "Aspects of the Italian Renaissance," entitled "Invitation to Renaissance Italy" (Harper Bros.; New York; \$4). In the words of Donald J. Bear, writing in the *Rocky Mountain News*, the volume deals with "the social and political aspects, the intellectual contrasts, the scholar, the artist, the courtier, the exquisite and highly civilized women of the renaissance, the marvelous cities that were as individual as the personalities who governed them, the popes and pawns, the end of the period and the phases of its influence and expression throughout other parts of Europe."

Concerning the much-wished-for modern

renaissance, Mrs. Taylor writes in her concluding chapter: "We are left without an aristocracy of either intellect or birth. The people must bring the renaissance this time. The money-mad will not redeem us, nor the cliques of sham intellectuals. But the people hunger for fuller expression, for color, song, music, dancing. They demand, as they have always demanded, bread and games . . . They must have wine and bread. Blood, very likely! Wine merely symbolizes the blood of a god in all the religions."

## "Introducing" Art

"'Tis an ill wind that blows no good." An accident while horseback riding resulted in an "Introduction to Art," by Dora Brokaw Cockrell (New York; Richard R. Smith, Inc.; \$3.00). In it she has recorded material and the results of her 25 years experience in teaching art. She seeks to present a general view of the field of representation and design and to direct attention to "the mass of good things that have already been said and done."

The book is divided into three great headings, "Theory," "Practice" and "History." Under "Theory," Mrs. Cockrell gives a general survey of art following a definite plan as to its origins, periods and divisions. Under "Practice" she tries to show some of the things that art has accomplished and the connection between art and living. Then comes "History," which the author, contrary to form, has put at the end for fear that "some who consider history dry as dust" might be deterred from going on with her introduction.

She concludes with a chapter on "Beauty."

## Sculpture's Dilemma

Two seasons ago Stanley Casson published a book, "Some Modern Sculptors," in which he presented his preferences. He maintains the same attitude in a new volume, "Twentieth Century Sculptors" (New York; Oxford University Press; \$3.50). Dorothy Adlow, art critic of the *Christian Science Monitor*, feels that it is a difficult venture to write on 20th century sculptors, that it is a subject which has many pitfalls: "The academic has grown wearisome; the romantic runs riot; the archaic fad has waned. Sculptors are between the horns of a dilemma."

She writes further that although Mr. Casson selects capable men such as Milles, Manship and Dobson upon whom to lavish praise, he omits such an artist as Lachaise while men far inferior to him receive a profusion of compliments. Mr. Casson has a taste for simplicity and controlled style, which is all very well, Miss Adlow says, but the interesting features in contemporary sculpture are its contrasts and its desire to avoid stilted academic regulations.

## Britain's Own

Water color is a medium which the English from the earliest days of its popularity have made peculiarly their own. Reason enough for this leadership may be had from "British Water-Colour Painting and Painters of To-day," by J. Littlejohns, well known English writer and himself an artist in this field (Isaac Pitman & Sons; New York; \$7.50).

The book is copiously illustrated with many fine half-tones in full color as well as a few black and white reproductions, presenting great variety in subject and treatment. Mr. Littlejohns includes typical examples of the work of such leading water colorists as W. Russell Flint, Sir George Clausen, Cecil Hunt, Dame Laura Knight, Elyse Lord, Henry Rushbury, Terrick Williams, Sir Charles Holmes, together with twelve other masters in the medium. A description of the methods of these artists is furnished by the author, each having a chapter.

For the student in water color Mr. Littlejohns gives much practical data in his chapters on "The Nature of Watercolour," "Sketching from Nature" and "Personal Notes," making this volume valuable alike to the artist, the student and the art lover. In concluding his foreword, the author holds out this rosy prophecy:

"What place this present-day school of water-colour will take in the history of the art cannot, of course, be determined now. The future may have far greater things in store. But if the work of the living masters, and the general standard of accomplishment of water-colourists is compared with any preceding period, would it be rash to prophesy that our own may be regarded, eventually, as the great age of water-colour painting."

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## In the World of Rare Books and Manuscripts

### "To Error," \$28,425

Whenever an important auction of rare books takes place there is almost sure to be some reference made to the famous Kern sale, now two years old. It has been enthroned—despite criticism from certain sources that the prices were too high—as a dominating influence in the rare book mart, and seems destined to remain such for many years to come. An article in the *New York Times* treats of the lessons taught collectors by this sale and its aftermaths:

"It has taught collectors many a lesson in book values, not the least useful being the importance of condition or association interest. The recent sale of the Ulizio copy of a 'Pickwick' in parts at \$13,000 prompted the inevitable comparison to the \$28,000 set in the Kern collection. Economic considerations aside, the records demonstrated the great superiority of the Kern copy. The Ulizio 'Pickwick' fetched a good price, the result of spirited competition, attesting the eagerness with which Dickens enthusiasts rush to the support of the famous 'Prime' copies. Another lesson of the Kern auction, brought home by the sale of a 'Tom Jones' for \$29,000, called attention sharply to the difference between original boards and contemporary calf, the difference in the material of the bindings affecting the price materially, in fact, to the point of removing a cipher."

Another first edition of Henry Fielding's "Tom Jones," in the original binding, came up for sale in a recent American Art Association auction, and the above writer, previous to the sale, predicted that it would bring a much lower price than the Kern copy: "Now we are about to witness the next step in the education of the layman, a further refinement in binding terms. . . . And the uninitiated will want to know why this copy will bring so much less than its celebrated predecessor. The answer is that the set to be sold this week is nearly an inch shorter than that of Mr. Kern—the binder, ignorant of our collecting conventions, having cut thousands of dollars off its value. But it is otherwise a copy greatly to be desired."

This prediction came true. "Tom Jones" was knocked down to Barnet J. Beyer for \$575—one might say, \$28,425 for a binder's error.

### A Funny George

Washington, acting as his wife's secretary is reflected in a manuscript which recently came into the possession of the Rosenbach Company in Philadelphia. This letter, written on Dec. 17, 1797, during Washington's retirement at Mount Vernon, is in the First President's handwriting. The signature "Martha Washington" is also in his writing and below is his wife's own signature "M. Washington."

It is interesting to know that Washington was amiable enough to sit down and write his wife's letters and that she was prone to "let George do it." New light is cast on Washington's character by certain humorous portions of

the letter, especially the references to the fact that "the withering Proprietors of the Mansion" are not as young as they once were, and by the brave yet sportive references to death.

An example of his humor is evidenced in the following portion of the wifely epistle, in which he refers to his health: "At present there seems to be no danger of his (Washington's) giving them the slip, as neither his health, nor spirits, were ever in greater flow, notwithstanding he is descending, and has almost reached, the bottom of the hill—or in other words, the shades below." He reveals his views on death: "If he should really go off in an apoplectic fit or any other fit (for he thinks all fits that issue in death are worse than a fit of love, or fit of laughter, and many other kinds which he could name) that he is glad to hear beforehand what will be said of him on that occasion; conceiving that nothing extra will happen between this and then to make a change in his character for better, or for worse—and besides, as he has entered into an engagement with Mr. Morris, and several other Gentlemen, not to quit the theatre of this world before the year 1800, and it may be relied upon that no breach of contract shall be laid to him on that account, unless dire necessity bring it about, maugre all his exertions to the contrary."

Death caused the "breach of contract," however, for Washington quit "the theatre of this world before 1800." He died in 1799, just two years after he penned this letter.

### American First Editions

American first editions seem not to be affected by the financial "slump." At the recent American Art Association auction of the John P. Kane library, a record was established when Cooper's "The Last of the Mohicans; A Narrative of 1757," first edition in original boards, Philadelphia, 1826, went to Edgar H. Wells & Co., for \$3,200.

Several other high prices were attained. The original printer's copy for the revised edition of Irving's "Life of Columbus," the author's manuscript revision, was sold to Barnet J. Beyer for \$2,900. Mr. Beyer also bought an autograph manuscript of Thoreau's essay on "Chastity and Sensuality," edited by W. H. Dircks, London, 1891, for \$1,400. Mark Twain's "The Adventures of Tom Sawyer," first edition, Hartford, 1876, went to H. M. Butler for \$1,950. A first edition presentation copy of Thoreau's "A Week on the Concord and Merrimack Rivers," Boston, 1849, brought \$1,400 from Arthur Swann.

### Will Sell Famous Library

Another of Europe's famous private libraries, the property of Prince Stolberg Wernigerode, is to be sold at auction in the near future, due to financial depression. The library contains 120,000 volumes, including the largest collection of Bibles in Germany—3,500, of which 85 date back to the time of Luther. While it is expected that the Reich will purchase at least part of the library, many of the most valued items are almost sure to be sold abroad.

### A "Sister Carrie"

Standard sets and desirable books from the libraries of Mrs. Edward La Montagne, the estate of Jane E. Andrews and others, including first editions of modern authors, will go on exhibition at the American Art Galleries on March 17, prior to their dispersal the afternoon of March 25. Among the interesting features is an immaculate copy of Theodore Dreiser's "Sister Carrie," 1900, the suppressed first edition.

A group of the works of William Loring Andrews includes "Bibliopagy in the United States and Kindred Subjects" on Van Gelder paper with Sidney L. Smith's original pen and ink designs, each signed by the artist. A XV century Latin "Horae Beatae Virginis Mariae" has 15 large illuminated miniatures with floral borders.

### Henri Memorial

(Concluded from page 8)

result of the brain without heart, which is so evident among some moderns, to Henri had no permanent value.

"And strangely enough, the Henri painting that was sold to the Luxembourg, is a street scene in Paris. It was bought at the time it was made and has never been shown in the United States. His recognition as an artist by the French government was based on a city landscape, and yet Henri is represented in more than forty museums in this country as a painter of portraits."

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**Montevallo, Ala.**  
**ALABAMA COLLEGE**—Mar.: Wood block prints in color (A.F.A.).

**University, Ala.**  
**UNIVERSITY OF ALABAMA**—Mar. 24-Apr. 7: Eighth "A" circuit exhibition, Southern States Art League.

**Berkeley, Cal.**  
**ART MUSEUM**—Mar.: 14th Annual No-Jury Exhibition, Berkeley artists.

**Del Monte, Cal.**  
**DEL MONTE ART GALLERY**—To Apr. 15: California landscapes, Arthur Hill Gilbert.

**Laguna Beach, Cal.**  
**LAGUNA BEACH ART GALLERY**—Mar.: Third annual birthday exhibition in new art gallery.

**La Jolla, Cal.**  
**ART ASSOCIATION**—Mar.: Miniature and flower paintings, Martha Jones.

**Los Angeles, Cal.**  
**LOS ANGELES MUSEUM**—Mar.: Twelfth Annual Painters and Sculptors Exhibit; Twelfth Annual Print Makers International Exhibit; water colors, W. S. Bagdatopoulos. **BARK N' RAGS**—Mar.: Etchings and prints, W. A. Eskey. **BILTMORE SALON**—To Mar. 28: Paintings by old and modern masters. **DALZELL-HATFIELD GALLERIES**—Mar.: Paintings, Anthony Thieme; etchings, Samuel Chamberlain. **STENDAHL GALLERIES**—Mar.: California landscapes, William Wendt.

**Oakland, Cal.**  
**OAKLAND ART GALLERY**—Mar.: Annual exhibition.

**Pasadena, Cal.**  
**ART INSTITUTE**—Mar.: Exhibition, Ada Belle Champlin and Sigurd Skow; group of 30 Cleveland artists; Pasadena Society of Artists. **GRACE NICHOLSON'S GALLERIES**—Mar.: Landscapes, Horace Brown; etchings, Arthur Millier; Oriental art; etchings by American and European masters.

**Sacramento, Cal.**  
**KINGSLEY ART CLUB**—To Apr. 6: Paris studios, Florence Veach. To Apr. 3: Paintings, Josef Bakos, Millard Nash, Gerald Cassidy, Homer Lee, A. H. Schmidt, Theodore Van Soelen, etc.

**San Diego, Cal.**  
**FINE ARTS GALLERY**—Mar.: Indian arts, Wo Peen; Safari silks; Japanese prints; water colors, Sturner.

**San Francisco, Cal.**  
**CALIFORNIA PALACE OF THE LEGION OF HONOR**—To Apr. 20: Paintings and drawings of Mexican life; Maxine Albro; paintings, Marc Chagall; paintings, drawings, wood blocks, pastels and sculpture, Peter Krasnow. Mar.: Oils by contemporary Americans; paintings and drawings, Henrietta Shore; old masters; sculpture, Benvenuto Bufano. **PAUL ELDER GALLERY**—To Mar. 21: Contemporary American etchers; etchings of New York City, Joseph Pennell. Mar. 23-Apr. 4: Camera studies, Dr. Alexander Arkatov. S. & G. GUMP—To Mar. 28: Irish painters.

**Santa Barbara, Cal.**  
**ART LEAGUE**—To Mar. 21: Paintings, Edward Bruce. Mar. 23-Apr. 4: Paintings, Ross Dickinson.

**Santa Monica, Cal.**  
**PUBLIC LIBRARY**—Mar.: Paintings, Sara Kolb Danner, Helen P. Wolhaupter.

**Denver, Colo.**  
**DENVER ART MUSEUM**—To Mar. 22: Loan collection of paintings from the Phillips Memorial Gallery (A.F.A.); To Mar. 25: Pictorial Photographers of American Travel Salon.

**Hartford, Conn.**  
**WADSWORTH ATHENEUM**—To Mar. 25: Exhibition of the Connecticut Academy. Mar. 27-Apr. 12: Exhibition by F. Luis Mora, Hobart and Spencer Nichols.

**Washington, D. C.**  
**UNITED STATES NATIONAL MUSEUM** (Smithsonian Institute)—To Mar. 29: Etchings, Robert H. Nibbel. Mar. 30-Apr. 26: Etchings, Mr. and Mrs. Will Simmons. To Apr. 30: Henry Bacon Memorial Exhibition. **CORCORAN ART GALLERY**—To Mar. 25: Annual Exhibition of the Washington Water Color Club. **PHILLIPS MEMORIAL GALLERY**—Mar.: Exhibition of primitives; Kane, Coleman, Kuhn, Charlot, Fiene; Currier and Ives prints; paintings, Harold Weston.

**Wilmington, Del.**  
**SOCIETY OF FINE ARTS**—To Mar. 23: Paintings, Frank E. Schoonover.

**St. Petersburg, Fla.**  
**ART CLUB**—To Mar. 19: Paintings from the Summer exhibition of the National Arts Club (A.F.A.).

**Tallahassee, Fla.**  
**STATE COLLEGE FOR WOMEN**—Mar.: Indian Arts and Crafts (A.F.A.).

**Atlanta, Ga.**  
**HIGH MUSEUM OF ART**—Mar. 15-30: Paintings and water colors, Frank C. Mathewson.

**Savannah, Ga.**  
**TELFAIR ACADEMY OF ARTS & SCIENCES**—Apr. 9-30: Southern States Art League Annual Exhibition.

**Honolulu, Hawaii**  
**HONOLULU ACADEMY OF ARTS**—Mar.: 1930 exhibition of the California Society of Etchers.

**Chicago, Ill.**  
**ART INSTITUTE**—Mar.: Loan exhibition of portraits of children. **ARTHUR ACKERMANN & SON**—Mar.: Old English paintings, prints and furniture, Queen Anne to George IV period. **CARSON, PIRIE & SCOTT**—Mar.: Paintings, water colors and etchings, Frank W. Benson. To Mar. 28: Robert Henri Memorial. **CHICAGO GALLERIES ASSOCIATION**—To Mar. 22: Lithographs, wood block prints and etchings by graphic artist members of the Galleries. **O'BRIEN ART GALLERY**—Mar.: Paintings, Mr. and Mrs. John F. Stacy, Colin Campbell Cooper. **PALETTE & CHISEL CLUB**—To Mar. 20: Annual exhibition of etchings. Mar. 22-Apr.: Wood blocks, prints, lithographs.

**Jacksonville, Ill.**  
**ART ASSOCIATION**—To Mar. 28: Arthur B. Davies Memorial Exhibition (A.F.A.).

**Rockford, Ill.**  
**ART ASSOCIATION**—Mar.: Chicago group of eight painters.

**Springfield, Ill.**  
**ART ASSOCIATION**—Mar.: Annual Artist Membership Show; exhibition, Amy Morgan; loan exhibition (Noonan & Kocian Galleries, St. Louis).

**Bloomington, Ind.**  
**INDIANA UNIVERSITY**—Mar. 17-31: Wood block prints, Gustave Baumann (A.F.A.).

**Indianapolis, Ind.**  
**JOHN HERRON ART INSTITUTE**—Mar.: 24th annual exhibition of Indiana artists and craftsmen.

**Richmond, Ind.**  
**ART ASSOCIATION**—To Mar. 31: East Indian water colors (A.F.A.); water colors, Leon Carroll; work by Richmond Junior Art League.

**Cedar Rapids, Iowa**  
**LITTLE GALLERY**—Mar.: Oils, water colors, etchings, Harriet Witwer Sargent.

**Davenport, Iowa**  
**MUNICIPAL ART GALLERY**—Mar.: American pottery (A.F.A.). **FINE ARTS MUSEUM**—To Mar. 28: Balkan paintings, Byron B. Boyd.

**Des Moines, Iowa**  
**ASSOCIATION OF FINE ARTS**—Mar.: Iowa Art Guild.

**Dubuque, Iowa**  
**ART ASSOCIATION**—Mar.: Dubuque artists; Iowa Artists Club.

**Fort Dodge, Iowa**  
**FEDERATION OF ARTS**—Mar. 18-31: Paintings from the Toledo Museum of Art (A.F.A.).

**Manhattan, Kan.**  
**K. S. A. COLLEGE**—To Mar. 28: Sculpture. Mar.: Paintings, lithographs, water colors, Birger Sandzen; paintings, Margaret Sandzen; exhibition by students of the architectural dept.

**Wichita, Kans.**  
**ART ASSOCIATION**—Mar.: Water colors.

**Louisville, Ky.**  
**J. B. SPEED MEMORIAL MUSEUM**—Mar.: Philadelphia Society of Etchers.

**New Orleans, La.**  
**ARTS AND CRAFTS CLUB**—To Mar. 20: Paintings, Omer Lassonde. Mar. 20-Apr. 3: Monotypes, F. A. Weinheimer. **ISAAC DELGADO MUSEUM OF ART**—Mar.: Annual Exhibition Art Ass'n of N. O.

**Shreveport, La.**  
**MUNICIPAL AUDITORIUM**—To Mar. 21: Eighth "A" circuit exhibition, Southern States Art League.

**Portland, Me.**  
**SWEAT MEMORIAL ART MUSEUM**—To Mar. 27: Annual exhibition of oils, pastels, water colors.

**Baltimore, Md.**  
**MUSEUM OF ART**—Mar.: Baltimore water color show; paintings, William H. Littlefield; drawings, Ivan Mestrovic. **CHARCOAL CLUB**—Mar.: Paintings, Fanny Bunard-Sevastos; sculpture, Angela Gregory. **PURNELL GALLERIES**—Mar.-Apr.: Oil paintings, contemporary etchings.

**Amherst, Mass.**  
**AMHERST COLLEGE**—To Mar. 21: Paintings by contemporary Canadian artists (A.F.A.).

**Boston, Mass.**  
**MUSEUM OF FINE ARTS**—Mar.: Loan exhibition of Hester Bateman silver; exhibition of Wedgwood pottery; prints, Alexander Cozens; portrait engravings, Nanteuil; drawings, Millet; modern wood cuts; XVIII century French designs. **BOSTON ART CLUB**—To Mar. 21: Members' exhibition. Mar. 26-Apr. 11: Exhibition of prints of the Boston Art Club. **CASSON GALLERIES**—Mar.: Paintings, Carl Lawless; etchings by contemporary British and American artists. **DOLL & RICHARDS**—To Mar. 24: Water colors, Ruel Crompton Tuttle. Mar. 18-31: Water colors,

Elizabeth Huntington. Mar. 25-Apr. 7: Paintings, Marian P. Sloane. **GOODMAN-WALKER GALLERIES**—Mar.: Etchings and lithographs, Kathie Kollwitz. **GRACE HORNE'S GALLERIES**—To Mar. 21: Water colors and paintings, Robert Hallowell. Mar. 16-28: Water colors, E. Lee McKissock. **JORDON MARSH COMPANY**—Mar.: Paintings by contemporary artists of New England. **SOCIETY OF ARTS & CRAFTS**—To Mar. 25: Loan exhibition of South American silver.

**Cambridge, Mass.**  
**FOGG ART MUSEUM**—To Apr. 6: Drawings and water colors, Gabriel-Charles Gleyre.

**Hingham Center, Mass.**  
**PRINT CORNER**—Mar.: Wood cuts, Rockwell Kent; exhibition, Elizabeth Norton.

**Wellesley, Mass.**  
**PANCOAST GALLERY**—Mar.: Paintings by moderns and individualists; decorative sculpture and prints.

**Westfield, Mass.**  
**WESTFIELD ATHENAEUM**—Mar. 24-Apr. 14: Flower and still life subjects (A.F.A.).

**Worcester, Mass.**  
**ART MUSEUM**—To Mar. 29: Russian icons.

**Grand Rapids, Mich.**  
**PUBLIC LIBRARY**—To Mar. 26: Illustrations by Thornton Oakley (A.F.A.). **ART GALLERY**—Mar.: Paintings, Maurice Fromkes; Cramer antiques; group of brocades; Detroit Women Artists' Exhibition; sculpture, Frederica Godwin.

**Kalamazoo, Mich.**  
**INSTITUTE OF ARTS**—To Mar. 28: Philadelphia chapter A. I. A. (A.F.A.).

**Lansing, Mich.**  
**ART CLUB**—Mar. 27-Apr. 3: Annual Exhibition of Lansing Art Club.

**Muskegon, Mich.**  
**HACKLEY GALLERY OF FINE ARTS**—Mar.: Paintings, Tunis Posen and Carl Hoerman.

**Minneapolis, Minn.**  
**INSTITUTE OF ARTS**—Mar.: Early American silver; etchings by Whistler and his contemporaries; Daumier lithographs; mural paintings by Minneapolis high school students; Chinese, Near Eastern and Egyptian Antiquities; Chinese, jade and porcelains and Persian pottery. **MOORE & SCRIVER ART GALLERIES**—Mar.: Water color sketches, Amy Wallace; pastels, Agnes Harrison Lincoln.

**Kansas City, Mo.**  
**ART INSTITUTE**—Mar.: Brazilian paintings.

**St. Louis, Mo.**  
**CITY ART MUSEUM**—Mar.: Water colors by Cleveland artists; work by the faculty of the St. Louis School of Fine Arts. **McCAUGHEN & BURK**—Mar.: Modern & Old Masters. **NEW-HOUSE GALLERIES**—To Mar. 21: Paintings, Rabindranath Tagore. Mar. 23-Apr. 9: Garden sculpture.

**Omaha, Neb.**  
**ART INSTITUTE**—Mar. 17-Apr. 2: Omaha Camera Club annual exhibition. To Mar. 24: Paintings, Jean Negulesco.

**Manchester, N. H.**  
**CURRIER ART GALLERY**—Mar.: Royal Society of British Artists; Brooklyn Society of Etchers' Rotary (A.F.A.); sculpture, Richard H. Recchia; paintings (Babcock Galleries, N. Y.).

**Montclair, N. J.**  
**ART MUSEUM**—To Mar. 29: Theatre Arts; block prints of Virginia, Charles W. Smith.

**Newark, N. J.**  
**NEWARK MUSEUM**—Mar.: Historical exhibit (1666-1930); loan exhibit of sculpture, stained glass and textiles; valentines; French designs. To Mar. 20: Arts of old Japan. To Mar. 28: Paintings by members of the New Jersey Fed. of Women's Clubs.

**Westfield, N. J.**  
**WESTFIELD ART ASSOCIATION**—Mar. 30-Apr.: Exhibition, Henry S. Eddy.

**Santa Fe, N. M.**  
**MUSEUM OF FINE ARTS**—Mar.: Modern show; paintings by Indian school children; antique jewelry.

**Binghamton, N. Y.**  
**ART GALLERY & MUSEUM OF PUBLIC LIBRARY**—Mar.: Annual exhibition of Binghamton Society of Fine Arts.

**Brooklyn, N. Y.**  
**BROOKLYN MUSEUM**—Mar.: 41st Annual Exhibition by members of the Dep't of Photography of the Brooklyn Institute of Arts and Sciences. To Mar. 25: Russian art of the XVII, XVIII, XIX centuries. **LINCOLN HIGH SCHOOL**—To Mar. 27: Old textiles from the Metropolitan Museum.

**Buffalo, N. Y.**  
**ALBRIGHT ART GALLERY**—Mar.: Chinese paintings and sculpture; Chinese vases and terra cotta figures. To Mar. 21: Drawings, oils, lithographs and rugs by Lurcat.

**Elmira, N. Y.**  
**ARNOT ART GALLERY**—Mar.: Paintings, Marion Bruce Zimmer, Virginia Phillips.

## New York, N. Y.

**METROPOLITAN MUSEUM**—To Mar. 31: Peruvian textiles; prints, selected masterpieces; furniture and glass, American and European; memorial exhibition of Robert Henri; lace and costume accessories; prints, acquisitions of 1930 and 1931.

**ACKERMAN & SON**—To Mar. 31: Colored etchings, Elyse Lord and T. F. Simon.

**THOMAS AGNEW & SONS**—To Mar. 31: Paintings by old masters; drawings and engravings.

**AN AMERICAN PLACE**—To Apr. 4: Paintings, Arthur G. Dove.

**ARJEN GALLERY**—To Mar. 31: Garden exhibition sculpture, frescoes, furniture inspired by Southwestern art.

**HAGEN GALLERIES**—Mar.: Etchings, water colors, wood cuts, Wiener Graphic Club.

To Mar. 28: Decorative portrait exhibition, National Assoc. Women Painters and Sculptors.

**ART CENTER**—To Mar. 28: Work, Society Illustrators; etchings of sport and game; paintings, International Group.

**BABCOCK GALLERIES**—To Mar. 28: Water colors, Julian Peabody.

**BALZAC GALLERIES**—Mar. 21-Apr. 9: Paintings, Berman, Herat, Tchelitcheff, Leonide.

**JOHN BECKER GALLERIES**—To Mar. 26: Drawings, Isamu Noguchi.

**BELMONT GALLERIES**—Permanent: Exhibition old masters.

**BROWNELL LAMBERTSON GALLERIES**—To Mar. 21: Paintings and water colors, Charles Schlein.

**BRUMMER GALLERIES**—To Apr. 6: Paintings, Steinen.

**FRANS BUFFA & SONS**—Mar.: Paintings, William H. Singer, Jr.

**OTTO BURCHARD & CO.**—Mar.: Animal motives in early Chinese art.

**D. B. BUTLER & CO.**—Mar.: Mezzotints.

**CALO ART GALLERIES**—Mar.: Paintings by American and foreign artists.

**CHRISTODORA HOUSE**—Mar. 22-Apr. 19: Paintings from National Arts Club.

**CONTEMPORARY ARTS**—To Mar. 28: Paintings, Westcott Burgess.

**CONTEMPORARY GALLERIES**—To Mar. 30: Brooklyn Society of Etchers.

**DELPHIC STUDIOS**—To Mar. 29: Exhibition, Wynne Richards; American photography.

**DE MOTTE**—Mar. 16-Apr. 11: Twenty modern American paintings.

**DOWNTOWN GALLERIES**—To Mar. 29: Exhibition by "7 Masters of Water Color."

**DUDENSING GALLERIES**—To Mar. 29: Paintings, Fred Taubes.

**DURAND-RUEL**—Mar. 17-Apr. 4: Paintings and water colors, Marie Laurencin.

**EDUCATIONAL ALLIANCE**—Mar. 22-Apr. 19: Paintings from National Arts Club.

**ERICH GALLERIES**—Mar.: Garden sculpture.

**FERRAGIL GALLERIES**—To Mar. 22: Exhibition, Ten Philadelphia Painters; water colors, Julius Delbos; annual garden sculpture show.

**FIFTEEN GALLERY**—To Mar. 28: Paintings, Agnes M. Richmond, Winthrop Turney; sculpture, Isabelle M. Kimball.

**FIFTY-SIX STREET GALLERIES**—To Mar. 28: American Landscape architects.

To Apr. 16: Garden sculpture.

**35 WEST 57th ST.**—Mar.: Raymond Duncan, Cathedrals of France.

**JOSEPH FISCHL GALLERIES**—Mar.: Etchings of New York, Gottlob Briem.

**PASCAL M. GATTELDAM**—Mar.: American landscapes.

**GRAND CENTRAL ART GALLERIES**—To Mar. 21: Drawings and etchings, Alfred Hutt.

**G. R. D. STUDIOS**—To Mar. 28: Portrait exhibition, "Mr. & Mrs. Show."

**HACKETT GALLERIES**—Mar. 15-Apr. 15: Paintings, contemporary European artists.

**HARLOW McDONALD & CO.**—Mar.: Etchings and engravings by old masters.

**MARIE HARRIMAN GALLERIES**—To Mar. 27: Landscapes, Deraïn.

**HENRY ST. SETTLEMENT**—To Apr. 15: Paintings, Paul King, Gustave Cimiotti, Charles Chapman, Dorothy Ockman.

**HYMAN & SON**—Mar.: Old portraits and decorative paintings.

**INTERNATIONAL ART FOUNDRIES**—To Apr. 10: Exhibition of garden sculpture.

**KATZENBACH & WARREN**—To Mar. 21: Decorative painting, Joseph Mullen.

**KENNEDY & CO.**—Mar.: Etchings and lithographs of snow scenes.

**FREDERICK KEPPEL & CO.**—To Apr. 10: Engravings, Hopfer to Canaletto.

**KIT KAT CLUB**—To Mar. 31: Water colors, Robert Bergman.

**KLEEMAN-THORMAN GALLERIES**—Mar.: Lithographs and wood cuts by Americans.

**THOMAS J. KRAE**—Mar.: Paintings, tapestries and antique.

**KLEINBERGER GALLERIES**—Mar.: Special exhibition of old masters.

**M. KNOEDLER & CO.**—To Apr. 4: Etchings, Whistler.

**LUCY LAMAR GALLERIES**—Mar.: Modern paintings and sculpture.

**JOHN LEVY GALLERIES**—To Mar. 31: Portraits and drawings, Ben Ali Haggin.

**MACBETH GALLERIES**—To Mar. 28: Landscapes, Daniel Garber.

**MILCH GALLERIES**—To Mar. 28: Paintings and drawings, Gari Melchers; water colors, Putnam Browne.

**MONTROSS GALLERY**—To Mar. 28: Paintings, Henry Strater.

**MORTON GALLERIES**—To Mar. 23: Paintings, Charles and Harry Carlson.

**V. Modrakowska**, Pachita Crespi.

To Apr. 6: Oils and water colors, Emil Holzhauser.

**MUSEUM OF FRENCH ART**—Mar. 18-Apr. 15: Loan exhibition work of Degas.

**MUSEUM OF MODERN ART**—Mar. 13-Apr. 26: German painting and sculpture.

**HUNTER COLLEGE TRAINING SCHOOL**—To Apr. 1: Paintings, Andrew Winter, Murray P. Bewley.

**NATIONAL ACADEMY OF DESIGN (Fine Arts Building)**—To Apr. 5: 106th annual exhibition of paintings and sculpture.

**NATIONAL ARTS CLUB**—To Mar. 27: Exhibition, Junior artist members.

**NEWHOUSE GALLERIES**—Mar.: Decorative portraits and landscapes XVIII century.

**ARTHUR U. NEWTON**—Mar.: English masters.

**RALPH M. PEARSON STUDIO**—Permanent: Exhibition of rugs and wall hangings designed by American artists.

**PUBLIC LIBRARY (Print Rooms)**—To Mar. 31: Contemporary European wood block prints; Early views of American cities; Carrier & Ives prints; etchings, lithographs, prints, Arthur B. Davies.

**PYNSON**

**PRINTERS**—Mar.: Portraits of artists.

**REINHARDT GALLERIES**—Mar.: Paintings by old masters and French and American moderns.

**ROERICH MUSEUM**—Mar. 21-Apr. 12: Exhibition of contemporary German art.

**SALMAGUNDI CLUB**—To Mar. 22: Annual oil exhibition.

**SCRIBNER BOOK STORE**—To Apr. 4: Paintings and drawings, Paul Bransom.

**SCHULTHEIS GALLERIES**—Mar.: Paintings by American and foreign artists.

**JACQUES SELIGMANN & CO.**—Mar. 17-Apr. 4: Paintings, Ralph Flint, E. & A. SILBERMAN—Mar.: Old masters and antiques.

**S. F. K. GALLERIES**—Mar. 18-Apr. 4: Paintings, Emanuel Romano.

**MARIE STEKNER GALLERY**—To Apr. 1: Water colors, Gardner Hale.

**VAN DIEMEN GALLERIES**—Permanent: Exhibition of old masters.

**E. WEYHE**—Mar. 16-31: Lithographs, drawings and paintings, Louis Lozowick.

**WILDENSTEIN GALLERIES**—To Apr. 8: Paintings, John La Farge and his descendants.

**CATHERINE LORILLARD WOLFE ART CLUB**—To Mar. 31: Work of student members.

**WOMEN'S CITY CLUB**—To Apr. 10: Exhibition by artist members.

**HOWARD YOUNG GALLERIES**—Mar.: Selected group of old and modern paintings.

## Rochester, N. Y.

**MEMORIAL ART GALLERY**—To Mar. 21: Works by American illustrators (A.F.A.). Mar.: International Water-color Exhibition; Arthur B. Davies Memorial Exhibition; British water colors and drawings; paintings, Alexander Brook; American paintings.

## Saratoga Springs, N. Y.

**SKIDMORE COLLEGE**—To Mar. 25: German decorative art.

## Syracuse, N. Y.

**MUSEUM OF FINE ARTS**—Mar.: Water colors, Montague Chaman and Jessie Charman.

## Akron, O.

**ART INSTITUTE**—Mar.: Works of Akron artists; Art Institute's "Picture Loan and Sale" exhibition.

## Canton, O.

**WOMAN'S CLUB**—Mar.: Japanese prints, group "B." (A.F.A.).

## Cincinnati, O.

**ART MUSEUM**—Mar. 15-Apr. 13: Etchings and engravings, Seymour Haden and others.

**CLOSSON GALLERIES**—Mar. 16-21: Etchings, oils, lithographs, Rudolf H. Sauter.

## Cleveland, O.

**CLEVELAND MUSEUM OF ART**—To Apr. 5: International Exhibition of Decorative Metal Work and Cotton Textiles (A.F.A.). Mar. 18-Apr. 15: Competitive Print Exhibition (Print Club of Cleveland).

## Columbus, O.

**GALLERY OF FINE ARTS**—Modern European and American paintings; primitive paintings.

## Dayton, O.

**ART INSTITUTE**—Mar.: Modern stained glass; architectural sculpture, Lee Lawrie; English furniture; Schumacher modern textiles; Goya etchings.

## Toledo, O.

**MUSEUM OF ART**—Mar.: Oriental rugs; Ohio Print Makers' annual exhibition.

## Youngstown, O.

**BUTLER ART INSTITUTE**—Mar.: Ohio Born Women Artist Exhibition.

## Norman, Okla.

**UNIVERSITY OF OKLAHOMA**—To Mar. 28: Modern French painting (A.F.A.).

## Toronto, Ont.

**FINE ART SOCIETY**—Apr. 17-29: Old sporting prints. Mar.: Paintings, Archibald Browne.

## Portland, Ore.

**ART ASSOCIATION**—Mar.: Paintings, Negulesco.

## Easton, Pa.

**LAFAYETTE COLLEGE**—To Apr. 4: Paintings, water colors, etchings, Frederick K. Detwiller.

## New Hope, Pa.

**NEW HOPE GALLERIES**—To Apr. 15: Paintings, Robert Hogue.

## Philadelphia, Pa.

**ART ALLIANCE**—To Mar. 26: Annual exhibition of the School Art League Alumni Ass'n.

To Mar. 27: Paintings, S. Walter Norris.

To Apr. 5: Modern American prints; prints, Gordon Grant.

Mar. 27-Apr. 18: Work of Marguerite Gaudin and Cynthia Iliff.

**ART CLUB**—To Mar. 25: "New Group of Philadelphia Artists."

**NEWMAN GALLERIES**—To Mar. 21: Paintings, Mary Butler; water colors, Rabindranath Tagore.

To Mar. 28: Paintings, Jules Scaella, Carl Limborg, Hobson Pittman.

To Apr. 11: Paintings, Harry Berman.

**PENNSYLVANIA MUSEUM**—Mar.-Apr.: Art of the Middle Ages; Italian sculpture; Spanish, Dutch, French and English paintings; American paintings of the Thomas B. Clarke collection; prints from the Lea collection.

**PHILADELPHIA SKETCH CLUB**—Mar. 16-28: Pastels, E. S. Clyner.

**PLASTIC CLUB**—Mar. 25-Apr. 8: Exhibition, Carola Spaeth.

**McCLEES GALLERIES**—Mar. 16-Apr. 4: Paintings, drawings, etchings, John Sloan.

**PRINT CLUB**—Mar. 20-Apr. 11: Fifth Annual Exhibition of American Block Prints.

## Pittsburgh, Pa.

**CARNEGIE INSTITUTE**—To Mar. 31: Fifty Prints of the Year; paintings, water colors, etchings, Dame Laura Knight.

Mar. 19-Apr. 19: Photographic Salon.

## Providence, R. I.

**RHODE ISLAND SCHOOL OF DESIGN**—Mar.: Paintings and drawings from collection of John Nicholas Brown.

**NATHANIEL M. VOSE**—Mar.: Oils and water colors.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY**—Mar.: Paintings from the Twelfth Corcoran Biennial (A.F.A.).

## Austin, Tex.

**AUSTIN ART LEAGUE**—To Mar. 21: 1930 Winter exhibition of the National Academy of Design (A.F.A.).

## Dallas, Tex.

**PUBLIC ART GALLERY**—To Apr. 6: Contemporary American paintings (Rehn Galleries, N. Y.); examples from the Joel T. Howard loan collection.

**HIGHLAND PARK SOCIETY OF ARTISTS**—Mar.: Paintings, Millard Sheets; water colors, May Aubrey Keating; paintings, Olin Travis.

## Fort Worth, Tex.

**ART ASSOCIATION**—To Apr. 4: Paintings, Knox and Sheets.

## Houston, Tex.

**MUSEUM OF FINE ARTS**—To Mar. 29: Paintings, Oscar B. Jacobson, Rosamond Niles, Power O'Malley; illustrations, Ben Carlton Mead.

**HERZOG GALLERIES**—Mar.: Antique jewelry; etchings, Wuanita Smith.

## Huntsville, Tex.

**SAM HOUSTON STATE TEACHERS COLLEGE**—Mar. 23-Apr. 8: Work by leading water colorists (A.F.A.).

## San Antonio, Tex.

**ATELIER ART GALLERY**—Mar.: Paintings, Hugo Pohl.

**WITTE MEMORIAL (San Antonio Art League)**—To Mar. 28: Masks and water colors, J. R. Jennings.

Apr. 5-28: Paintings, drawings and prints by the Taos-Santa Fe group.

## Salt Lake City, Utah

**ALICE MERRILL HORNE GALLERIES**—To Mar. 30: Water colors, Paul Smith.

Mar. 22-29: Paintings, Florence Ware.

Apr. 5-12: Oils and water colors, Lee Greene Richards.

**W. M. McCONAHEY GALLERIES**—Permanent exhibition of Western paintings.

## Springfield, Utah

**SPRINGFIELD HIGH SCHOOL**—Apr.: 10th Annual National Exhibit of contemporary artists.

## Seattle, Wash.

**ART INSTITUTE**—To Apr. 5: Chinese art exhibit.

**UNIVERSITY OF WASHINGTON**—To Apr. 5: Elihu Vedder Memorial Exhibition (A.F.A.).

## Appleton, Wis.

**LAWRENCE COLLEGE**—Mar.: Etchings, wood blocks, lithographs, Prairie Print Makers; book plates, Bertha E. Jacques; pastels, Mary Green Rogers.

## Beloit, Wis.

**BELOIT COLLEGE**—Mar.: Work by faculty of Grand Central School of Art, N. Y.; work of children under Prof. Cizek.

## Madison, Wis.

**ART ASSOCIATION**—To Apr. 5: Modern interior decoration.

Apr. 6-18: Sculpture (College Art Ass'n).

**UNIVERSITY OF WISCONSIN**—To Mar. 20: Paintings, pupils of Prof. Cizek.

Mar. 20-Apr. 7: No-jury exhibition, Madison artists.

## Milwaukee, Wis.

**ART INSTITUTE**—Mar.: Paintings, Rabindranath Tagore; animal bronzes (Pearson Gallery, N. Y.); paintings, Paul Travis.

**MILWAUKEE JOURNAL GALLERY**—Mar.-Apr.: Paintings (Milwaukee Art Institute).

## Oshkosh, Wis.

**OSHKOSH PUBLIC MUSEUM**—Mar.: Oils, Carl W. Rawson; prints, Leo J. Meissner.

## Dabrowski and Whitman

Adam Dabrowski, wood carver, has just completed five figures of Walt Whitman, part of a series of Whitman he intends to carve which will include two busts, a plaque, and a number of full figures. The finished works have been placed on exhibition at his studio at 241 Fulton St., Brooklyn, N. Y.

One of the completed Whitman figures represents the "good gray poet" at the age of 50. "Dabrowski," says the Brooklyn *Eagle*, "has made the poet a careless gypsy fellow, with shirt thrown open and loose; with his overcoat slung haphazardly over one shoulder and a soft hat pulled over one eye. . . . The plaque shows Whitman at 65—a little older and seemingly a little weary. Another bust of the poet, which has just been started recently, represents him as he was at 70. It is the same face, but the lines are deeper, the eyes less alert and the hair and beard quite abandoned."



## A Review of the Field in Art Education

### Ratios and Art

Einstein's theory of "relativity" may have some applicability to art, according to a lecture E. Ambrose Webster recently delivered at the University of South Carolina on "Modern Paintings and Old Masters." Modern science with its "principle of indeterminacy" and its mysterious variants in Einstein's "curved space" seems to furnish remarkable analogies to developments in art. Illustrating the old masters, Mr. Webster showed how visual truths have always taken second place, when other truths, that are found in all art, are lost.

"Nature is not art," he said. "And the artist must create new forms in order to harmonize all the parts of his composition. If our measure for the value of a work of art is based on the visual truths of nature and if we use this measure to prove the value of our museum collections, we would clean house and find little left. This is because all Eastern art, Egyptian art, and early Western art is, for the most part, not naturalistic."

"In my lecture I endeavor to prove that modern art since Cézanne is in the oldest tradition. It can be shown that in building a picture the same principles are used by the modern artists that were used by the old masters up to the time of Poussin."

"The outstanding principle is the use of ratios, as found in geometry, which bring about eurythmic relationships between the parts of the picture. Following this principle the artist must be free to bend the line, change the pattern or create new forms—forms that might not be found in nature."

Mr. Webster, who is the director of the Webster School of Art in Provincetown, will deliver the same lecture at the Washington Arts Club on March 21.

### German Art Educator

The Carnegie Corporation, New York City, has allowed a grant to Wells College, Aurora, N. Y., which will support instruction in design

for three years. Through this grant the college has obtained Karl Blocherer, director of an art school in Munich, as visiting lecturer in fine arts, for the second semester.

Mr. Blocherer's career began with study at the Academy of Fine Arts in Munich, a trip to Italy and a year or more devoted to his own painting. Then the war broke out and after nine months in the trenches he returned home, wounded. After the hectic post-war period he started his school. The school has been highly successful, gaining state recognition and numbering among its enrollment pupils from all parts of the world. Its aim has been to further individual development and to create taste, rather than to prepare students for professional art, although many of the students have made use of their training.

### Yale Runs "True to Form"

The 1931 competition sponsored by the American Academy in Rome to foster collaboration in painting, sculpture and architecture was a one-sided victory for the students of the Yale School of Fine Arts. The first four awards went to Yale teams: Carrall Coletti and T. S. Cotello; T. R. Nelson, N. Edelbaum and F. E. Edelbaum; R. H. Lienhard, J. W. Benson and Peter S. Saldibar; M. R. Julianelle, J. S. Azaro and Sabatore Milici. The problem was to design an exterior entrance to a large bank.

Five other schools were represented in the competition. Yale runs "true to form." This, however, was not the "Prix de Rome" contest, which Yale always wins.

### A Job Is Offered

If you have taken a bachelor's degree at a college of recognized standing, and are proficient in both the fine and applied arts, you may apply to the Civil Service Commission, Washington, D. C., before March 25 and be told how to take an examination, and if you obtain a higher marking than anybody else you will get a job as art teacher in the Indian Service at \$1,869 a year (about \$36 a week).

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Mr. Dufner will conduct two classes at the Boothbay Studios during the months of July and August. A class for professional artists and advanced students, and a class for business men, continuing his New York City class.

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## A Review of the Field in Art Education

### University to Build California Gallery



"December—San Jacinto," by George K. Brandriff.

The University of Southern California has acquired for its newly conceived permanent collection "December, San Jacinto" by George K. Brandriff, modern California artist. This purchase inaugurates President Rufus Von Kleinschmid's plan to foster art appreciation in the West by incorporating an art gallery in the university to house a complete collection of representative work by leading California and Southwestern painters, sculptors and etchers.

Dr. Von Kleinschmid, himself a patron of the arts and the possessor of one of the finest private collections of Chinese porcelains on the Pacific Coast, holds that the future of art in America depends upon an appreciative and intelligent audience, and that the modern educational institution should be a prime factor in cultivating this audience. To this end the regents of the university are now working, and the proposed art gallery is to be part of their extensive building programme.

Brandriff is one of California's younger artists and his rise to prominence has been rapid. His "December, San Jacinto" was included in a recent exhibition of "Painters of the West" at the Biltmore Salon in Los Angeles, an organization of which he is a member. "In this work," said one critic, "Brandriff deals with a mood of nature, rich in color, low in tone and almost somber in feeling. He articulates the beauty and color of shadows and uses them to build an interest that might not otherwise exist in a composition so simple."

#### Clark Heads Cleveland School

Henry Hunt Clark, instructor in design at the School of the Museum of Fine Arts, Boston, since 1913 and director of the department of design since 1920, has been called to Cleveland as director of the Cleveland School of Art.

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"The founding of an art gallery in the William H. Hall High School in West Hartford conforms with a national movement in which the Connecticut State Board of Education is taking an active part," says the Hartford *Courant*. "Already galleries have been opened in New Haven, Greenwich, South Norwalk and Stamford. Before this there had been few outside the largest cities and those chiefly in communities where artists themselves lived—in Old Lyme, Washington and Silver Mine, for example.

"Many generations have died with no opportunity near home of seeing good paintings except those few pieces which might be owned privately by their neighbors. The school galleries are establishing loan libraries of pictures which may be borrowed for home decoration and either returned or bought. There will be reproductions of famous pictures within the reach of all as well as good modern originals.

"Long before this movement was under way, Charles L. Beach gave to Storrs College, of which he was then president, a collection of landscapes and portraits, in the belief that country and small town people need pictures even more than those who live in the city. Though he did not overlook the benefits of pure aesthetic pleasure to be gained from them, he was particularly interested in their value in character building.

"This side of art is of course welcome to all those who are responsible for educating the youth of the State. There is also to be considered the development of the power of observation so important in many lines of work and the cultivation of judgment and good taste. But the reason that Chinese and Russian soldiers are taken through the national galleries of Peiping and Moscow and lectured on what is to be seen there lies in the power of art to teach the lessons of history and to inspire patriotism."

## Paris Scholarships

The Institute of Art and Archaeology, University of Paris, will give five courses which will comprise the summer session this year in the "History and Criticism of Art." The courses, designed for advanced students of art, including museum curators, will be given in French and students will be required to pass examinations at end of the course.

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Although the initial work in New York has somewhat of a local objective, the final aim of the institute is "to develop better designers and to promote a national leadership in design." Funds for a local demonstration of one year have been obtained. Boston, under the name of the Industrial Art Institute, has already started a plan of similar character, one department of which is being financed by the state.

That the time is ripe for such work is shown by the fact that during the past few years there has been a steadily increasing demand for skilled designers. So great has become this demand that the top price for an expert, which ten years ago was about \$80 a week, has increased so that a few are now earning from \$10,000 to \$25,000 a year.

"Industry's use of these super-designers," said the Art Center Bulletin, "has reacted unfavorably upon the rank and file of designers who have been doing the work for the manufacturers for the last 25 years. Shut in for long hours, restricted to existing methods of copying and adapting period designs, unable to grasp the changes imposed by contemporary design, these men find themselves in increasingly unfavorable positions. This type of man would not consider going to school again, in fact he is too skilled a technician to make such a course advisable. It is his outlook that needs to be changed by giving him wider opportunities for observation and discussion."

The institute's executive committee: Richard De Wolfe Brixey, Harvey Wiley Corbett, Burton Emmett, Abbott Kimball, Florence N. Levy, F. J. Lisman, Edward Miller, John Clyde Oswald, Paul Wiener, Alon Bement.

### The Prix de Rome Men

Four young American artists, winners of the Prix de Rome, who have recently returned from three years of study at the American Academy at Rome, will exhibit their work at the Fifty-Sixth Street Galleries, New York, March 16-28, although it is usually the custom to hold this exhibit under the auspices of the Architectural League. The exhibitors are Dunbar Beck, painter; George H. Snowden, sculptor; Homes F. Pfeiffer, architect, and Michael

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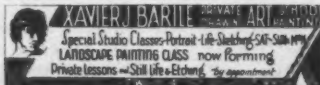
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## Where to Show

[This calendar is for the benefit of artists wishing to enter works in competitive and other public exhibitions. Art societies and individuals are asked to help in making it as complete as possible.]

San Francisco, Cal.

**SAN FRANCISCO ART ASSOCIATION**—Annual exhibition at the California Palace of the Legion of Honor; April 25-May 31; closing date not announced. Open to all artists. Address: E. Spencer Macky, Executive Director, San Francisco Art Association.

Savannah, Ga.

**SOUTHERN STATES ART LEAGUE**—11th Annual at the Telfair Academy of Arts and Sciences, Savannah; April 9-30; no closing date announced. Prizes. Address: Southern States Art League, Ethel Hutson, Secretary, 7321 Panola Street, New Orleans, La.

Portland, Me.

**PORTLAND SOCIETY OF ART**—Annual Exhibition of Photo Section of Society; April 17-May 18; closing date, March 27. Address: Oliver P. T. Wish, Secretary, L. D. M. Sweat Memorial Art Museum, Portland, Me.

New York, N. Y.

**ARCHITECTURAL LEAGUE**—46th Annual Exhibition at Grand Central Palace, Lexington Ave. and 46th St.; April 18-25; closing date for entries, March 16. Numerous prizes. Address: Architectural League, 115 East 40th St.

Cincinnati, O.

**CINCINNATI MUSEUM ASS'N**—37th Annual of American Art; June 1-30; closing date, May 17. Address: Walter H. Siple, Director, Cincinnati Museum, Cincinnati, O.

Cleveland, O.

**CLEVELAND ARTISTS AND CRAFTSMEN**—13th Annual Exhibition at Cleveland Museum of Art; Apr. 29-June 7. Restricted to Cleveland artists. Address: I. T. Frary, Publicity Secretary, Cleveland Museum of Art, Cleveland, O. Station E.

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the Toledo Federation of Art Societies; April 5-26; closing date not announced. Address: Toledo Museum, Monroe St. at Scotwood Ave.

Seattle, Wash.

**NORTHWEST PRINT MAKERS**—3rd Annual in Henry Gallery, University of Wash.; April 5-30; closing date, April 1. Address: Mrs. Halley Savary, University of Wash., Seattle.

Milwaukee, Wis.

**WISCONSIN PAINTERS AND SCULPTORS**—18th Annual Exhibition of the Milwaukee Art Institute; April 1-30; closing date, March 26; entry cards, March 23. Restricted to Wisconsin artists. Numerous prizes. Address: Howard Thomas, 4605 N. Morris Blvd., Milwaukee.

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OBJECT: To promote the interests of contemporary American artists

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DUES, \$5.00 a year, including THE ART DIGEST.

## REGARDING DUES, PAID AND UNPAID

The National Treasurer takes this opportunity to thank the large number of members who have paid already their 1931 dues.

To those who have deferred attention to this matter, this reminder may suffice.

Prompt payment of your dues assures a smoothly running and effective League. It also means that you will be kept in uninterrupted touch with the work of the League through its page in The Art Digest

## AN ART DEALERS WHITE-LIST

So many complaints have come to the attention of the League of unfair business treatment of our members by art dealers that the following resolution was passed by the National Executive Committee at its meeting March 5:

"A white-list shall be prepared of Art Dealers throughout the country known to artists for their fair business dealings and unquestioned reliability."

## PROFESSOR MARTIN FISCHER'S LECTURES

THE ARTIST PAINTER'S CRAFTSMANSHIP

A full dozen of these two hour lectures will have been heard by the time this issue of THE ART DIGEST will have appeared.

Those responsible for the selection of Dr. Fischer were confident that they were choosing wisely. But the realization far surpasses any anticipations.

It is an important opportunity to acquire positive technical knowledge, which all who use colored pigments should possess.

For, as Timothy Cole has recently stated, in an article in *The American Art Student*, reprinted in full in *The Palette and Chisel*, "to

profess no interest in the technique of art is to have no interest whatever in art. . . . Art, therefore, like the force and matter of the physical world, is inseparable and inconceivable apart from its physical substance."

To all artist-painters who would have at once the last word in dependable knowledge about the pigments, media and grounds that they may use with confident expectation that the effects produced will remain unchanged through the decades and centuries, the League's Technical Committee suggests that they buy a copy of Dr. Martin Fischer's "The Permanent Palette," published by the National Publishing Society, 1819 Broadway, New York, N. Y., \$4.00. Many of the more important recommendations in Dr. Fischer's lectures are to be found in this book, stated with simplicity and clarity. It merits your study.

By the end of April, a résumé of the lectures will be available for Regional Chapters, through Mr. Frank Hazell, chairman of the Committee on Lectures, 321 West 112th St., New York, N. Y. (Two lectures, each about 5,000 words).

For those who wish fuller knowledge, and to visualize in experiments and from examples the reasons for Prof. Fischer's positive recommendations as to what the artist-painter should do if he would produce enduring works of art, we are glad to state again that this course will be repeated next year under the same joint auspices of the League and of The Fine Arts College of New York University. We anticipate then an enrollment of many times the number who are following this pioneer course so eagerly.

It is all a matter of really basic importance to art in America.

[Albert T. Reid's account of how the two *Festal copyright bills were killed by an Oklahoma senator is told on another page of this number of THE ART DIGEST*]

## A Bas Relief Mess

The stone cutters who worked on the stone panels and bas reliefs of the new \$5,000,000 Convention Hall in Philadelphia made a "mess" of things, according to John E. Brockhouse, the sculptor who prepared the models of the carvings. Besides cutting three Great Lakes instead of five in the stone bas reliefs of the continents, they placed Hudson Bay in the outskirts of Chicago and Greenland, which is directly above Hudson Bay and Labrador, has been switched around to the Alaskan side of the continent, apparently to make room for a flock of ice floes that the stone carvers felt belonged above Hudson Bay.

"Europe is writhing in agony," said the Philadelphia *Inquirer*. "Italy," which generally looks like a boot ready to kick Sicily, has been drawn back so far that, if the boot were on a human foot, it certainly would have broken the leg at the hip."

The Convention Hall is expected to be

finished some time in April, and unless the "world" has been altered somewhat by then, all school children studying geography should be forbidden to view the walls.

## Thieme, Prize Winner

The jurors of the 35th exhibition of the Washington Water Color Club chose Anthony Thieme's water color, "In Port," as the most meritorious landscape or sea-scape submitted. Mr. Thieme also recently won the Burton Mansfield prize of the New Haven Paint and Clay Club.

## Grigware Is Chosen

The members of the Municipal Art League, Chicago, selected by post card ballot the painting "Paradise Valley," by Edward Grigware, as the one to be purchased by them from the annual Chicago Artists Exhibition, held at the Chicago Art Institute.

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## 32 New York Art Firms Hold Exhibit for Unemployment Fund



"Robert Sym," by Raeburn. Courtesy of the John Levy Galleries.



"Le Pont de Bois," by Jean Honoré Fragonard. Courtesy of the Wildenstein Galleries.



"Woman Seated," by Picasso. Courtesy of Knoedler Galleries.

More than one hundred famous paintings by old and modern masters now in the hands of New York art dealers are having their first public New York showing at the American Art Galleries, 30 East 57th St., for the benefit of the Women's Fund of the Emergency Unemployment Committee, March 15 to April 4. The purpose of the exhibition, organized by a group of 32 leading art galleries in New York, aside from aiding the unemployment fund, is to give the general public an opportunity of seeing works of art which for the most part have remained secluded in the private rooms of these

galleries. It is the plan of the sponsoring group to make this an annual affair.

Paintings in the show are representative of all schools from the Siennese, Flemish and Renaissance periods to the present day. Such artists as Cima de Conegliano, Neri di Bicci, Cranach, Rubens, Boucher, Fragonard, Goya, Cuyp, El Greco, Murillo, Hals, Van Dyck, Gainsborough, Romney, Raeburn, Hoppner, Monet, Renoir, Derain, Cézanne, Daumier, Degas, Chirico, Picasso, Matisse, Redon, Segonzac and Chagall are included. In the American section there are Colonial artists like Stuart and Copley as well as exponents of the present generation of painting, such as Leon Kroll, Eugene Speicher, Edward Hopper, Arthur B. Davies, Gari Melchers, George Luks, Luigi Lucioni, Bernard Karfiol and Marguerite Zorach.

The proceeds of the fifty cents admission fee will be turned over to the Women's Fund Committee, Mrs. August Belmont, chairman. A special patrons committee includes: Mr. and Mrs. George F. Baker, Jr., Mr. and Mrs. Courtlandt D. Barnes, Mr. James W. Barney, Mr. and Mrs. Cornelius N. Bliss, Miss Helen C. Frick, Mr. and Mrs. Charles Dana Gibson, Mrs. F. Gray Griswold, Mr. and Mrs. Russell Leffingwell, Mr. and Mrs. Charles S. Payson, Mr. and Mrs. George B. Post, Mr. and Mrs. Grafton Pyne, Mr. Percy R. Pyne, 2nd, Mrs. Charles Cary Rumsey, Mr. and Mrs. John Sloan, Mr. Grenville Winthrop, Mr. and Mrs. Felix Warburg, Mrs. J. F. D. Lanier, Mrs. C. Oliver Iselin, Mrs. George Widener, Mrs. Whitney Warren, Mrs. Henry White.

The "Thirty Two" are: Thomas Agnew & Son, Babcock Gallery, Bachstitz, Balzac Gal-

leries, Bohler & Steinmeyer, Demotte, Daniel Gallery, Downtown Gallery, A. S. Drey, Durand-Ruel, Durlacher Bros., Ehrich Galleries, Daniel H. Farr Co., Fearon Gallery, Ferargil Galleries, Marie Harriman Galleries, the Gallery of P. Jackson Higgs, Kleinberger Galleries, M. Knoedler & Co., Kraushaar Art Gallery, John Levy Galleries, Macbeth Gallery, E. & A. Milch, Arthur U. Newton, Newhouse Gallery, Frank K. M. Rehn, Reinhardt Galleries, Jacques Seligmann & Co., Marie Sterner Gallery, Valentine Gallery, Van Diemen & Co., Wildenstein Gallery, Howard Young Gallery.



"Col. John Chesnut," by Gilbert Stuart. Courtesy of Milch Galleries.



"Two Ballet Girls," by Edgar Degas. Courtesy of Reinhardt Galleries.

### "American Primitives"

A collection of American primitives, including oils, water colors, pastels, paintings on velvet, and wood carvings, which is probably the most comprehensive collection of this material ever shown, was recently on exhibition at the Newark Museum. This institution has issued a complete catalogue, containing a bibliography of magazine articles and earlier exhibits of similar material, as well as illustrations and comments. Holger Cahill writes in the introduction that the word "primitive" is used to describe the work of simple people with no training.

This collection of American primitives will be exhibited at the Renaissance Society of Chicago the last two weeks of April, and at the Toledo Museum through May.

### The Orient and Seattle

The second annual Oriental exhibit at the Art Institute of Seattle, during March, includes treasures from ancient Chinese palaces and temples. Last year the exhibit of Chinese art was so successful it was decided the display should become a yearly institution.

Priceless porcelains, snuff boxes of semi-precious stone, lacquer furniture, tapestries, weapons and armor have been loaned from the private collections of the Northwest. Besides these the exhibit includes countless rare treasures, such as a teak throne seat from the imperial palace, and antiques dating from as far back as the IX century. The show is sponsored by the Oriental Art Committee of Seattle; the chairman of the exhibit is W. E. Priestly.

### Sympathetic Backgrounds

An exposition of portraits of men eminent in the educational world, and landscapes, painted by Edwin B. Child has been shown at Beloit College, Wisconsin. Such prominent names as Dean Atkinson of Amherst, Professor John Dewey, and Judge John Bassett Moore were among them. Child frequently relates his backgrounds to the interests and life of his sitters, as in his portrait of Mr. Dewey a figure of Confucius is beside him. The artist has recently finished a portrait of Governor Cross of Connecticut and is about to paint Senator Morrow.

This is the first time Mr. Child has exhibited in the Middle West and he has found many admirers.

